PHOTOPLAY

October **15c**



Jeanne Crain by Otto Hesse

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ntil today

The First Time

"Come on — Slow-poke



Tim and Tina just found out their new silverware has arrived. . . !

the Big Moment's waiting! Got to get the table set with that new chestful of million-dollar silverware!"

Know <u>why</u> it looks like a million? Because it bears those two silverwise old names—1881 ® Rogers ® and Oneida. Naturally, the patterns these artists in silver turn out have authority, grace, style. And don't be afraid your 1881 ® Rogers ® will wear out—your set's wear-areas are heavily reinforced with solid silver. So, set the table you've dreamed of, three times a day! Constant use just makes this silverware lovelier! Choose your pattern, and an easy-payment plan today. 5-piece place setting, $4.50. Complete services for 8 start at $39.75. No federal tax.

1881

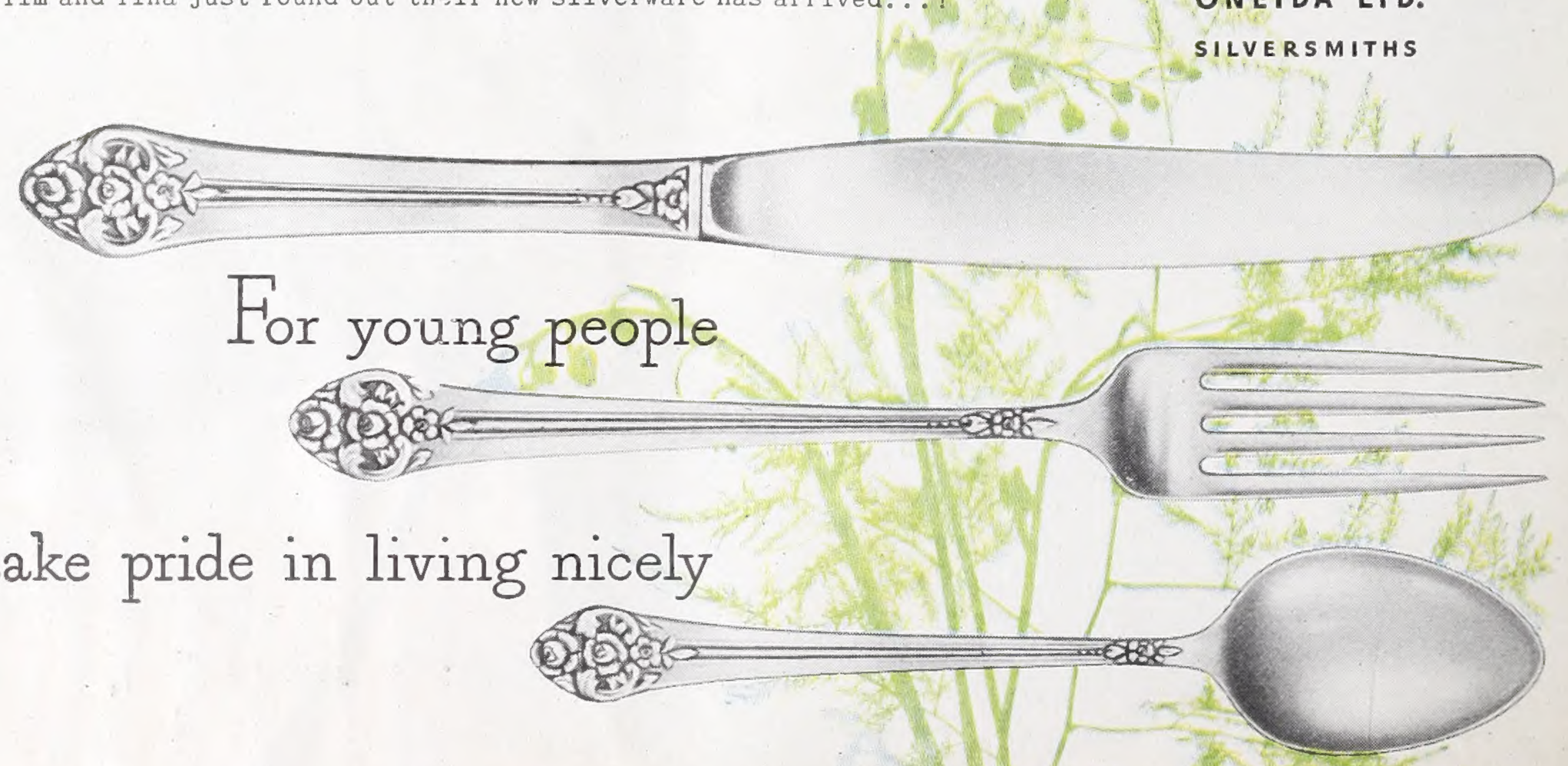
® ROGERS ®*

SILVERPLATE

by

ONEIDA LTD.

SILVERSMITHS



For young people

who take pride in living nicely

Pattern shown is the new Plantation* *Trade Mark. Copyright, 1948, Oneida, Ltd.

Keep your hands evening-soft all day long!



This fabulous lotion is double-beauty magic here... as well as here...

HARD-AT-WORK and "on display," your hands lead a double life. So—pamper them with the *double*-beauty magic of Trushay.

Trushay, you see, is first of all a velvet-soft lotion—with a wondrous touch you've never known before. A luxury lotion for *all* your lotion needs—a joy to use *any* time. Every fragrant, peach-colored drop is so rich, your hands feel softer and smoother *instantly!*

Yet . . . Trushay's magic doesn't stop *there*. It also brings to you a fabulous "beforehand" extra!

Smoothed on your hands *before* doing dishes or light laundry, Trushay protects them even in hot, soapy water. Guards them from drying damage. So your hands stay evening-soft all day long!

Adopt Trushay's double-beauty help—begin today to use Trushay!



TRUSHAY

A PRODUCT OF BRISTOL-MYERS

the lotion with the "beforehand" extra

★ ★ ★ ★ ★

Don't be Half-safe!



by
VALDA SHERMAN

At the first blush of womanhood many mysterious changes take place in your body. For instance, the apocrine glands under your arms begin to secrete daily a type of perspiration you have never known before. This is closely related to physical development and causes an unpleasant odor on both your person and your clothes.

There is nothing "wrong" with you. It's just another sign you are now a woman, not a girl . . . so now you *must* keep yourself safe with a truly effective underarm deodorant.

Two dangers—Underarm odor is a real handicap at this romantic age, and the new cream deodorant Arrid is made especially to overcome this very difficulty. It kills this odor on contact in 2 seconds, then by antiseptic action prevents the formation of all odor for 48 hours and keeps you shower-bath fresh. It also stops perspiration and so protects against a second danger—perspiration stains. Since physical exertion, embarrassment and emotion can now cause your apocrine glands to fairly gush perspiration, a dance, a date, an embarrassing remark may easily make you perspire and offend, or ruin a dress.

All deodorants are not alike—so remember—no other deodorant tested stops perspiration and odor so completely yet so safely as new Arrid. Its safety has been proved by doctors. That's why girls your age buy more Arrid than any other age group. In fact, more men and women everywhere use Arrid than any other deodorant. It's antiseptic, used by 117,000 nurses.

Intimate protection is needed—so protect yourself with this snowy, stainless cream that smooths on and disappears. This new Arrid, with the amazing new ingredient Creamogen, will not crystallize or dry out in the jar. The American Laundering Institute has awarded Arrid its Approval Seal—harmless to fabrics. Arrid is safe for the skin—non-irritating—can be used right after shaving.

Don't be half-safe. During this "age of romance" don't let perspiration problems spoil your fun. Don't be half-safe—be Arrid-safe! Use Arrid to be *sure*. Get Arrid now at your favorite drug counter—only 39¢ plus tax.

(*Advertisement*)

★ ★ ★ ★ ★

FAVORITE OF AMERICA'S "FIRST MILLION" MOVIE-GOERS FOR 36 YEARS

PHOTOPLAY

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With these Great Stars . . . and the Splendor of Technicolor . . .

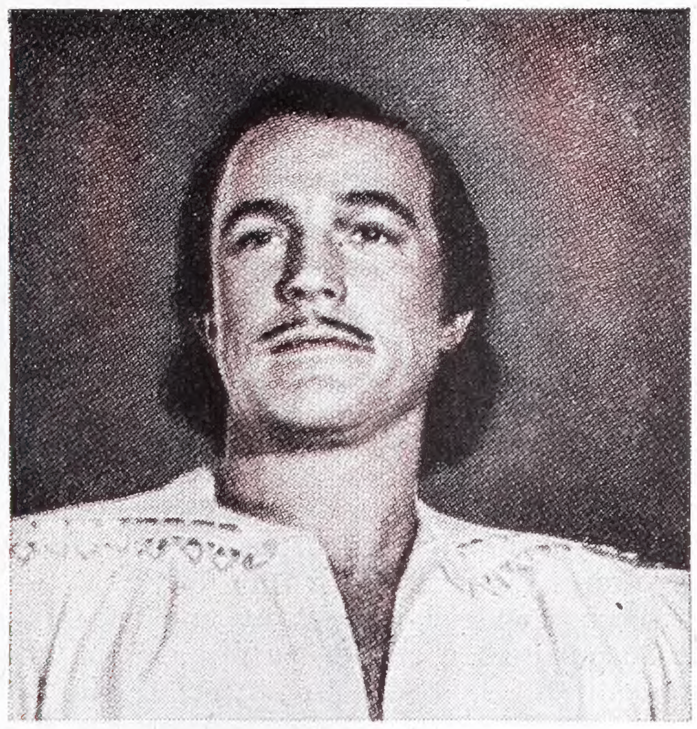
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Gene Kelly

as D'Artagnan . . . *young and handsome soldier of fortune . . . a dashing, audacious lover!*



June Allyson

as Constance . . . *golden-haired beauty entangled in a web of treachery and intrigue!*



Van Heflin

as Athos . . . *a rollicking adventurer, fighting to live and living to love!*





Angela Lansbury

as Queen Anne . . . *dazzling as her gilded palace . . . for her, men dared a thousand perils!*

Frank Morgan · Vincent Price · Keenan Wynn · John Sutton · Gig Young

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Veto says "no" to Offending!

Veto says "no"—to perspiration worry and odor! Soft as a caress . . . exciting, new, Veto is Colgate's wonderful cosmetic deodorant. Always creamy and smooth, Veto is lovely to use, keeps you lovely all day! Veto stops underarm odor instantly, checks perspiration effectively.

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TRUST ALWAYS TO VETO

IF YOU VALUE YOUR CHARM!

What Should I Do?

YOUR PROBLEMS ANSWERED
BY CLAUDETTE COLBERT



DEAR Miss Colbert:
I have been married only eight months, but most of that time I have been rather unhappy. You see, my husband has made it a practice to flatter and flirt with every one of my best girl friends. My girl friends are rather surprised; one of them said one day, "I don't understand it a bit, Jean, because you were always the prettiest and most popular girl in our crowd."

That was an exaggeration, but I always had plenty of dates with nice boys.

I have tried not to show my jealousy, but sometimes I could simply die of embarrassment. Is there anything I can do?

Jean La F.

The clue to your husband's behavior is contained in the comment of your girl friend. Your husband feels that you are more popular and a more desirable mate than he is. Because of his conviction of inferiority, he goes out of his way to prove how devastating he is with women.

You are right in not having shown jealousy. You should devote yourself to him, paying no attention to other men. After the social events in which the two of you participate, you should be lavish in your praise of him; tell him how well he dances and how much everyone likes him.

Give your husband the security of your admiration and love, and he will stop trying to prove what a Romeo he is.

Claudette Colbert

Dear Miss Colbert:
I would like to know how a girl gets a man to ask her for a second date unless she submits to his wishes. Every time I go out on a date with a boy and refuse his request, he simply never calls again.

I've talked to other girls and it seems to be a universal problem. Several of us have tried almost everything—going to movies, playing tennis, going out in groups, staying out of parked cars, but the truth is that men are not interested unless they can have their own way. They say, "Why don't you grow up?" At twenty-one, I'm certain that I am fully grown up, but I haven't taken leave of my senses.

Beulah G.

If you could read the desperate, heartbroken letters received by this department from girls who thought they had "grown up" and who have discovered that they were pregnant yet the boy in the case denied all responsibility, you would simply laugh at the next lad who propositions you.

I have talked to social workers by the score and all are agreed that the man or boy in the case is a Romeo when he is trying to get his own way; he is innocent of any blame when nature takes its usual course.

Don't be fooled by the wiles of wolves. Remember that it is still the woman who pays.

Claudette Colbert

Dear Miss Colbert:
I am twenty-two and in my third year of college. I have been going with the same girl since we were freshmen; she had agreed to marry me last Christmas. We have a great deal in common: We like the same sports, enjoy music, books and dancing.

Two weeks ago this girl announced that she was sorry but that she had decided not to be married. She said she still loved me "in my own way," she explained, and that I had done nothing to hurt her but she wanted to play the field. She said that she had missed the college fun of dating a lot of guys and she felt "walled in."

Can you tell me how to get her back?

Miller T.

One of three things has happened: either your fiancee has met another man, in whom she is interested; her girl friends have persuaded her that she is wrong to marry without a wider study of the field; or she has concluded that your romance has been too placid.

If you are wise you will say very little about your broken engagement. You should start to date other girls at once. Apply a bit of patient, indulgent good-humor to this situation and I believe that the two of you will eventually be able to build a permanent and satisfying marriage.

Claudette Colbert

Dear Miss Colbert:
My childhood was miserable because of quarreling parents, but now I have met the man who can give me the love I have always craved.

Yet, we have some problems. I love children but he hates children. I have always been an active member of the Baptist Church, but he does not believe in organized religion. He loves opera, art exhibits and deep literature; I love simple things like tennis and dancing. Also I love small towns, but he hates them because he says they offer so few cultural advantages.

Will our problems be adjusted after marriage because of our intense love?

Battena L.

I believe that nothing but misery would result from your marriage to this man. In no way are the two of you prepared to build the true comradeship which is the only basis for lasting marriage.

As years go by, two people held together only by the fever of youth must admit their mistake and resort to divorce, or remain together as hostile strangers. Imagine what your Sundays would be: You would want to go to church, but your husband would refuse to accompany you. When you came home from services, he would have departed for an art exhibit or a symphony. If you lived in the city, you would be yearning for the country, and if you lived in the country your husband would be morose and miserable.

Postpone your marriage for at least two years. In that time you may find greater spheres of interest—but I doubt it. I think you are two people who have the potentiality of making one another miserable.

Claudette Colbert



THE DRIVE!
40,000 hooves thundering across the vast plains and mighty rivers of a sprawling continent!

IN 25 YEARS- ONLY THREE!

"COVERED WAGON"

"CIMARRON"

AND NOW—

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"RED RIVER"

THE RAILROAD!
Pouring across the tracks, the herd reaches the farthest frontier of civilization!





THE AMBUSH!
Bullet against flaming arrow as blood-mad savages ride the ring of death!

THE FEUD!
Vengeance . . . exploding in the fury of a desperate fight to the finish . . . bringing new glory to a great new star—Montgomery Clift!

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HOWARD HAWKS' "RED RIVER"

starring JOHN WAYNE · MONTGOMERY CLIFT · WALTER BRENNAN · JOANNE DRU

With HARRY CAREY, Sr. · COLEEN GRAY · JOHN IRELAND · NOAH BEERY, Jr. · HARRY CAREY, Jr. · PAUL FIX

From the Saturday Evening Post story, "The Chisholm Trail", by Borden Chase

Screenplay by Borden Chase and Charles Schnee

Executive Producer, CHARLES K. FELDMAN · DIRECTED AND PRODUCED BY HOWARD HAWKS · RELEASED THRU UNITED ARTISTS

GLAMOROUS STAR OF OPERA...SCREEN...SAYS...

"For dream hands, Cream your hands"



Try it for 3 days... a 12-second massage with non-sticky, non-greasy

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...in the morning...at night... whenever your skin needs softening

Massage your hands with snowy, fragrant Pacquins... morning...night...whenever skin is rough, chapped, or dry and you'll know why Pacquins is the choice of so many famous beauties!

Your own hands will tell you why! They'll be softer...smoother...truly patrician! If household tasks have roughened your hands, soothe them... smooth them with Pacquins. Do as opera star Gladys Swarthout does...for *dream* hands —CREAM them *regularly* with Pacquins!



GLENYA WESTBROOK, R.N., adds, "We nurses scrub our hands 30 to 40 times a day. Pacquins Hand Cream was *made* for us. I use it faithfully." (Pacquins was originally formulated for nurses and doctors.)



Also: For extra dry Skin —Red label Pacquins— contains lanolin!

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Casts of Current Pictures

BABE RUTH STORY, THE—Del Ruth-AA: *Babe Ruth,* William Bendix; *Claire Hodgson,* Claire Trevor; *Brother Matthias,* Charles Bickford; *Phil Conrad,* Sam Levene; *Miller Huggins,* Fred Lightner; *Night Club Singer,* Gertrude Niesen; *Jack Dun,* William Frawley; *George Herman Ruth Sr,* Ralph Dunn; *Balton,* Lloyd Gough; *Dr. Menzies,* Paul Cavanagh; *Col. Ruppert,* Matt Briggs; *Babe Ruth (as a boy),* Bobby Ellis; *Baseball Player,* Warren Douglas; *Bill Carrigan,* Pat Flaherty; *Mark Koenig, Bob Meusel, Ziggy Sears, H. V. Kaltenborn, Harry Wismer and Mel Allen,* Themselves; *Narrator,* Knox Manning.

BLACK ARROW, THE—Columbia: *Richard Shelton,* Louis Hayward; *Joanna Sedley,* Janet Blair; *Sir Daniel Brackley,* George Macready; *Lawless,* Edgar Buchanan; *Bennett Hatch,* Rhys Williams; *Sir Oliver Oates,* Walter Kingsford; *Duke of Gloucester,* Lowell Gilmore; *Bishop of Tilsbury,* Halliwell Hobbes; *Sir John Sedley,* Paul Cavanagh; *Nick Appleyard,* Ray Teal; *Sir Harry Shelton,* Russell Hicks; *Sir William Catesby,* Leslie Denison; *Dame Carter,* Betty Fairfax; *Jailer,* William Bevan.

CORONER CREEK—Columbia: *Chris Danning,* Randolph Scott; *Kate Hardison,* Marguerite Chapman; *Younger Miles,* George Macready; *Della Harms,* Sally Eilers; *Sheriff O'Hea,* Edgar Buchanan; *Abbie Miles,* Barbara Reed; *Andy West,* Wallace Ford; *Ernie Combs,* Forrest Tucker; *Leach Conover,* William Bishop; *Frank Yordy,* Joe Sawyer; *Walt Hardison,* Russell Simpson; *Stew Shallis,* Douglas Fowley; *Tip Henry,* Lee Bennett; *McCune,* Forrest Taylor; *Bill Arnold,* Phil Schumaker; *Ray Flanders,* Warren Jackson.

EMBRACEABLE YOU—Warners: *Eddie,* Dane Clark; *Marie,* Geraldine Brooks; *Sammy,* S. Z. Sakall; *Ferris,* Wallace Ford; *Sig Kelch,* Richard Rober; *Libby,* Lina Romay; *Dr. Wirth,* Douglas Kennedy; *Miss Purdy,* Mary Stuart; *Matt,* Philip Van Zandt; *Bernie,* Rod Rogers.

EYES OF TEXAS—Republic: *Roy Rogers,* Roy Rogers; *Penny Thatcher,* Lynne Roberts; *Cookie Bullfincher,* Andy Devine; *Hattie Waters,* Nana Bryant; *Vic Rabin,* Roy Barcroft; *Frank Dennis,* Danny Morton; *Thaddeus Cameron,* Francis Ford; *Pete,* Pascale Perry; *Sheriff,* Stanley Blystone and Bob Nolan and The Sons of the Pioneers.

FURY AT FURNACE CREEK—20th Century Fox: *Cash,* Victor Mature; *Molly Baxter,* Coleen Gray; *Rufe,* Glenn Langan; *Captain Walsh,* Reginald Gardiner; *Leverett,* Albert Dekker; *Bird,* Fred Clark; *Peaceful Jones,* Charles Kemper; *General Blackwell,* Robert Warwick; *Judge,* George Cleveland; *Al Shanks,* Roy Roberts; *General Leeds,* Willard Robertson; *Appleby,* Griff Barnett; *Evans,* Frank Orth; *Pops,* J. Farrell MacDonald; *Artego,* Charles Stevens; *Little Dog,* Jay Silverheels; *Leverett Henchman,* Robert Adler; *Professor,* Harry Seymour; *Clerk,* Harry Carter; *Defense Counsel,* Mauritz Hugo, Howard Negley; *Prosecutor,* Harlan Briggs; *Jury Foreman,* Si Jenks; *Court Clerk,* Guy Wilkerson; *Stranger,* Robert Williams; *Judge Advocate* James Flavin.

GOOD SAM—RKO: *Sam Clayton,* Gary Cooper; *Lu Clayton,* Ann Sheridan; *Reverend Daniels,* Ray Collins; *H. C. Borden,* Edmund Lowe; *Shirley Mar* Joan Lorring; *Nelson,* Clinton Sundberg; *Mrs. Nelson,* Minerva Urecal; *Chloe,* Louise Beavers; *Claude* Dick Ross; *Lulu,* Lora Lee Michel; *Butch,* Bobby Dolan, Jr.; *Mr. Butler,* Matt Moore; *Mrs. Butler* Netta Packer; *Ruthie,* Ruth Roman; *Mrs. Adams* Carol Stevens; *Joe Adams,* Todd Karns; *Tramp* Irving Bacon; *Tom,* William Frawley; *Banker,* Harry Hayden.

HAMLET—Rank-U-I: *Hamlet,* Laurence Olivier; *Queen,* Eileen Herlie; *King,* Basil Sydney; *Ophelia* Jean Simmons; *Polonius,* Felix Aylmer; *Horatio,* Norman Wooland; *Laertes,* Terence Morgan; *First Player,* Harcourt Williams; *Player King,* Patrick Troughton; *Player Queen,* Tony Tarver; *Osric* Peter Cushing; *Gravedigger,* Stanley Holloway; *Priest,* Russell Thorndyke; *Francisco,* John Laurie; *Bernardo,* Esmond Knight; *Marcellus,* Anthony Quayle; *Sea Captain,* Niall MacGinnis.

ILLEGALS, THE—Levin-Mayer-Burstyn: *Sara Wilner,* Tereska Torres; *Mika Wilner,* Yankel Mikalowitch; *The Illegals,* themselves.

MR. PEABODY AND THE MERMAID—U-I: *Mr. Peabody,* William Powell; *Mermaid,* Ann Blyth; *Mrs. Polly Peabody,* Irene Hervey; *Cathy Livingston,* Andrea King; *Mike Fitzgerald,* Clinton Sundberg; *Dr. Harvey,* Art Smith; *Major Hadley,* Hugh French; *Colonel Mandrake,* Lumsden Hare; *Basil,* Fred Clark; *Lieutenant,* James Logan; *Wee Shop Clerk,* Mary Field; *Mother,* Beatrice Roberts; *Nurse,* Cynthia Corley; *Waiter* Tom Stevenson; *Lady Trebshaw* Mary Somerville; *Waiter,* Richard Ryan; *Boy,* Bobby Hyatt; *Sidney,* Ivan H. Browning.

NIGHT HAS A THOUSAND EYES—Paramount: *John Triton,* Edward G. Robinson; *Jean Courtland* Gail Russell; *Elliott Carson,* John Lund; *Jenny,* Virginia Bruce; *Lieut. Shawn,* William Demarest; *Peter Vinson,* Richard Webb; *Whitney Courtland,* Jerome Cowan; *Dr. Walters,* Onslow Stevenson; *Mr. Gilman* John Alexander; *Melville Weston,* Roman Bohnen; *Mr. Myers,* Luis Van Rooten.

PITFALL—Regal-U-A: *John Forbes,* Dick Powell; *Mona Stevens,* Lizabeth Scott; *Sue Forbes,* Jane

(Continued on page 8)

HEAR IT!

CHEER IT!



WARNER BROS.' WIDE-OPEN ENTERTAINMENT! FULL OF SONG, SPECTACLE AND TERRIFIC TEXAS SWEETHEARTS!

COLOR BY TECHNICOLOR!

DENNIS JACK

MORGAN·CARSON

WAHOO! HOW THOSE DUDE-RANCH ROMEOS MAKE WOO-WOO!

TWO GUYS FROM TEXAS

Just LOOK at these song hits! Everybody's singing em'!

"EVERY DAY I LOVE YOU A LITTLE BIT MORE"

"HANKERIN'"

"MUSIC IN THE LAND"

"I DON'T CARE IF IT RAINS ALL NIGHT"

"AT THE RODEO"

"I NEVER MET A TEXAN"

"I WANT TO BE A COWBOY IN THE MOVIES"



and DOROTHY MALONE · PENNY EDWARDS

Screen Play by I. A. L. Diamond and Allen Boretz
Suggested by a Play by Robert Sloane and Louis Pelletier
Orchestral Arrangements by Ray Heindorf

DIRECTED BY DAVID BUTLER · PRODUCED BY ALEX GOTTLIEB



(*Continued from page 6*)

Wyatt; *MacDonald,* Raymond Burr; *District Attorney,* John Litel; *Bill Smiley,* Byron Barr; *Tommy Forbes,* Jimmy Hunt; *Maggie,* Ann Doran; *Ed Brawley,* Selmer Jackson; *Terry,* Margaret Wells; *Desk Sergeant,* Dick Wassel.

RACHEL AND THE STRANGER—RKO: *Rachel,* Loretta Young; *Big Davey,* William Holden; *Jim,* Robert Mitchum; *Davey,* Gary Gray; *Parson Jackson,* Tom Tully; *Mrs. Jackson,* Sara Haden; *Mr. Green,* Frank Ferguson; *Gallus,* Walter Baldwin; *Mrs. Green,* Regina Wallace.

SORRY, WRONG NUMBER—Paramount: *Leona Stevenson,* Barbara Stanwyck; *Henry Stevenson,* Burt Lancaster; *Sally Lord Dodge,* Ann Richards; *Dr. Alexander,* Wendell Corey; *Waldo Evans,* Harold Vermilyea; *James Cotterell,* Ed Begley; *Fred Lord,* Leif Erickson; *Morano,* William Conrad; *Joe (Detective),* John Bromfield; *Peter Lord,* Jimmy Hunt; *Miss Jennings,* Dorothy Neumann; *Harpootlian,* Paul Fierro.

THAT LADY IN ERMINE—20th Century-Fox: *Francesca and Angelina,* Betty Grable; *Colonel and Duke,* Douglas Fairbanks, Jr.; *Mario,* Cesar Romero; *Major Horvath and Benvenuto,* Walter Abel; *Alberto,* Reginald Gardiner; *Luigi,* Harry Davenport; *Theresa,* Virginia Campbell; *Guilio,* Whit Bissell; *Captain Novak,* Edmund MacDonald; *Gabor,* David Bond; *Ancestors,* Harry Cording, Belle Mitchell, Mary Bear, Jack George, John Parrish, Mayo Newhall; *Jester,* Lester Allen.

TRAIN TO ALCATRAZ—Republic: *Forbes,* Donald Barry; *Beatrice,* Janet Martin; *Tommy Calligan,* William Phipps; *Grady,* Roy Barcroft; *Virginia,* June Storey; *Aunt Ella,* Jane Darwell; *Bart Kanin,* Milburn Stone; *Conductor,* Chester Clute; *U. S. Marshal,* Ralph Dunn; *Anders,* Richard Irving; *Nick,* John Alvin; *Marty,* Michael Carr; *Mahaffey,* Marc Krah; *Hutchins,* Denver Pyle; *Geronimo,* Iron Eyes Cody; *Reeves,* Kenneth MacDonald; *George,* Harry Harvey; *Edgar,* Steven Baron; *Hollister,* Bob Stone; *Billings,* Don Haggerty; *McHenry,* John A. Doucette.

TWO GUYS FROM TEXAS—Warners: *Steve Carroll,* Dennis Morgan; *Danny Foster,* Jack Carson; *Joan Winston,* Dorothy Malone; *Maggie Reed,* Penny Edwards; *"Tex" Bennett,* Forrest Tucker; *Dr. Straeger,* Fred Clark; *Link Jessup,* Gerald Mohr; *Jim Crocker,* John Alvin; *"The Texan,"* Andrew Tombes; *Pete Nash,* Monte Blue; *Specialty,* Philharmonica Trio.

VICIOUS CIRCLE, THE—U-A: *Karl Nemesch,* Conrad Nagel; *Joseph Schwartz,* Fritz Kortner; *Baron Arady,* Reinhold Schunzel; *Balog,* Philip Van Zandt; *Miller,* Lyle Talbot; *Samuel Schwartz,* Eddie Leroy; *Presiding Judge,* Edwin Maxwell; *Stark,* Frank Ferguson; *Fisher,* David Alexander; *Marton,* Robert Cherry; *Mrs. Schwartz,* Nina Hansen; *Herman,* Sam Bernard; *Ethel Mihaly,* Rita Gould; *Dr. Darosch,* Rudolph Cameron; *Dr. Samosch,* Peter Brocco; *Mrs. Horney,* Belle Mitchell; *Constable,* Ben Welden; *Mr. Horney,* Michael Mark; *Mrs. Tamashy,* Nan Boardman; *Anna Tamashy,* Mary Lou Harrington; *Clara Tamashy,* Shirley Kneeland; *Margaret Darosch,* Christina Vale; *Molnar,* Lester Dorr; *Sergeant Fodor,* Donald Harvey; *Judge Russu,* Fred Fox; *Iren Peter,* Peggy Wynne; *Baumer,* Manfred Furst; *Weiss,* Reuben Wendorff; *Lieber,* Herman Waldman; *Taub,* Paul Baratoff.

WALLS OF JERICHO, THE—20th Century-Fox: *Dave,* Cornel Wilde; *Algeria,* Linda Darnell; *Julia,* Anne Baxter; *Tucker Wedge,* Kirk Douglas; *Belle,* Ann Dvorak; *Mrs. Dunham,* Marjorie Rambeau; *Jefferson Norman,* Henry Hull; *Marjorie Ransome,* Colleen Townsend; *Gotch McCurdy,* Barton MacLane; *Judge Hutto,* Griff Barnett; *Cully Caxton,* William Tracy; *Peddigrew,* Art Baker; *Tom Ransome,* Frank Ferguson; *Nellie,* Ann Morrison; *Mrs. Hutto,* Hope Landin; *Mrs. Ransome,* Helen Brown; *Andy McAdam,* Norman Leavitt; *Judge Poster,* Whitford Kane; *Bailiff,* J. Farrell MacDonald; *Mulliken,* Dick Rich; *Dr. Patterson,* Will Wright.

TWIN CITIES—*famed and friendly rivals. Minneapolis and Saint Paul*

"Why live anywhere else?"
—*says* MINNESOTA!

What space—and what a place! Vacationland is right at their doorstep, with field and stream, woods and lakes aplenty. Almost every kind of business is here, too—surrounded by prosperous farm and dairyland. Opportunity in every direction! No wonder there are so few "former Minnesotans" in other states.

Independent, intelligent and able people, neighborly Minnesotans enjoy—as do so many throughout the U. S. —the fine flavor of—

Beech-Nut Gum

The *flavor favorite* everywhere

Beech-Nut BEECHIES *Candy Coated Gum* —good too—

MINNESOTA'S LAKES and WOODS—*happy hunting and fishing grounds.*

GIGANTIC OPEN-PIT MINES—*producing iron ore in the Mesabi district.*

STATE CAPITOL—*in Saint Paul, seat of sound, progressive state government.*

"WOMEN . . .

talk about moonlight and roses even as they're thinking of bank balances and prospects," says

BOB MITCHUM

who proves he's no lady lover in November Photoplay

"I'm through helping other people ... Lu ...

from now on I'm concentrating on you!"



RAINBOW PRODUCTIONS, INC. presents

GARY COOPER
ANN SHERIDAN

IN

LEO McCAREY'S

GOOD SAM

WITH

RAY COLLINS • EDMUND LOWE

JOAN LORRING • CLINTON SUNDBERG

PRODUCED AND DIRECTED BY LEO McCAREY

Screenplay by KEN ENGLUND

Released by RKO RADIO PICTURES

But ... here's Sam in another jam!





Made by LEO McCAREY who gave you "THE BELLS OF ST. MARY'S" and "GOING MY WAY"

"A dress for a bowling party... at 8 o'clock in the morning!"





1. **"For office hours** I wear a tailored suit with trim jacket and widely flared skirt, set off with gold buttons, pin and earrings and sporting a separate bright cummerbund. And, of course, I rely on new, even gentler, even more effective Odorono Cream. *Because I know it protects me from perspiration and offensive odors a full 24 hours.*"

You'll find new Odorono so safe you can use it right after shaving! So harmless to fine fabrics . . . protects clothes from stains and rotting! So creamy-smooth too . . . even if you leave the cap off for weeks!

2. **"For after hours**—Off with the jacket, a quick change to bowling shoes, and I'm right down the alley for an evening of fun. I'm confident of my charm all evening too —thanks to new Odorono Cream. *Because the Halgene in Odorono gives more effective protection than any deodorant known.*"

Now, Odorono Cream brings you an improved new formula . . . even gentler, even more effective than ever before . . . all done up in its pretty, bright new package. Buy some today and see if you don't find this the most completely satisfying deodorant you have ever used.



New Odorono Cream safely stops perspiration and odor a full 24 hours!

(Now in 25¢ and 50¢ sizes, plus tax.)

PLATTER Patter

By Lester Gottlieb

THE EMPEROR WALTZ: You can get the whole score in a new Decca album which stars Bing Crosby, assisted by Victor Young's chorus and orchestra. If you prefer individual disks, try Alvino Rey's Capitol cutting of the yodel hit, "Friendly Mountains," Larry Douglas's crooning of "I Kiss Your Hand, Madame" (Signature) or Spike Jones's daffy rendition of the same tune for Victor.

A DATE WITH JUDY: Two wonderful tunes were written for the production. The lilting "It's a Most Unusual Day" is recorded by Ray Noble (Columbia), while The Pied Pipers (Capitol), and George Paxton (M-G-M) prefer "Judaline."

NORTHWEST STAMPEDE: A good song is "Lazy Stream" and Wayne King (Victor) has done an excellent recording; vocal by Nancy Evans.

TWO GUYS FROM TEXAS: Styne and Cahn come through with "I Don't Care If It Rains All Night," a smoothie ballad that Johnnie Johnston (M-G-M) clicks with, and a western-style melody "Hankerin'," first recorded by Hal McIntyre and his band (M-G-M).

NELSON EDDY: The cinema's most resounding pair of lungs are put to good use in a pretentious Columbia album of Stephen Foster songs.

CLASSICAL CORNER

Saint-Saens' Symphony No. 3 in C Minor Op. 78 is played by the N. Y. Philharmonic Symphony, conducted by Charles Muench . . . The seldom-heard Sonata No. 2 by Charles Ives is played by John Kirkpatrick in a new album . . . The stirring Symphony No. 2 in D Major by Sibelius is excellently performed by The Philadelphia Orchestra under capable Eugene Ormandy . . . The choreographic poem, "La Valse," by Ravel is beautifully interpreted by The Pittsburgh Symphony with Fritz Reiner on the podium . . . In a lighter mood, try Morton Gould's Symphonic Band packet of patriotic airs and Victor Borge's whimsical piano impressions. . . . All above are smoothly executed by Columbia Records.







James Nasser Presents

Fred MacMurray

who tries to put one over on

Madeleine Carroll

(who's not so innocent, either)

in . . . "AN INNOCENT AFFAIR"

with CHARLES 'BUDDY' ROGERS · RITA JOHNSON · LOUISE ALLBRITTON · ALAN MOWBRAY

Directed by LLOYD BACON · A JAMES NASSER Production · Original Screenplay by LOU BRESLOW and JOSEPH HOFFMAN · Released thru UNITED ARTISTS

THE

Choose your star, Photoplay said. You did, in a flood of votes. Now



Wanda Hendrix



Janet Leigh



Jean Peters

"CHOOSE your star" Photoplay said in the August issue. We lined up fifty-nine new personalities for your choice, asking you to vote for the two you thought most likely to win stardom.

The way you responded to our call delights the editorial heart—so we climb out from under mountains of letters, brush the mail bags from under weary eyes, and herewith give you the report on those young players you have so enthusiastically acclaimed the winners.

First, there's a big surprise—the one person you boosted head and shoulders above everyone you've seen in only *one* picture. He's John Agar of "Fort Apache." There were twenty-three men on the list of potential stars and approximately one out of every four votes for males went to the handsome Mr. Agar. This brings out another very interesting point: The men enjoy a more concentrated popularity than the women.

Your first choice among the women, Jean Peters, doesn't hold her lead as securely as John. There are four other girls close behind her—and one of them, Mona Freeman, has not been seen since last summer when she appeared almost simultaneously in "Dear Ruth" and "Mother Wore Tights." Jean's appearance in "Deep Waters" is also her first movie since "Captain from Castile."

Next month Photoplay will bring you stories on both John Agar and Jean Peters, with beautiful full-color pictures.

WINNERS!

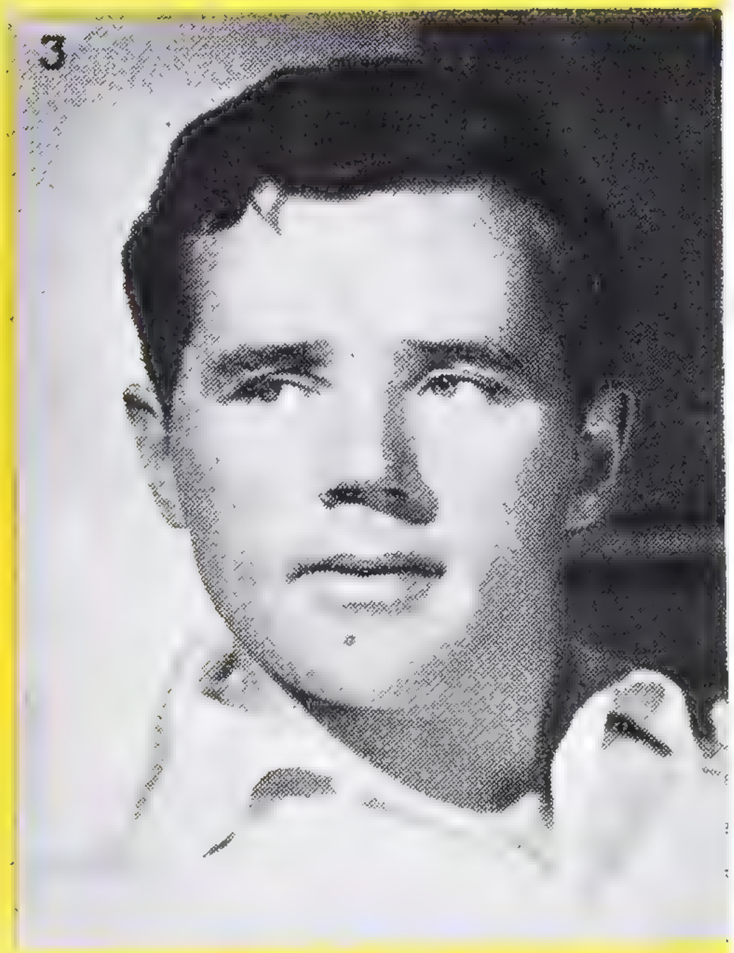
meet the lucky ones you have acclaimed "most likely to succeed"



John Agar



Rory Calhoun



Howard Duff

Men	*Points*	*Women*	*Points*
John Agar	10800	Jean Peters	7280
Rory Calhoun	8130	Janet Leigh	7190
Howard Duff	7390	Wanda Hendrix	6490
Tim Holt	6290	Mona Freeman	5830
Ricardo Montalban	4090	Barbara Bel Geddes	5030
Marshall Thompson	3040	Coleen Gray	3490
Robert Arthur	3020	Geraldine Brooks	2260
Macdonald Carey	2620	Terry Moore	2110
Farley Granger	1670	Viveca Lindfors	1790
Montgomery Clift	890	Cathy O'Donnell	1690
Louis Jourdan	700	June Lockhart	1650
Richard Widmark	600	Betty Garrett	1300
Ron Randall	570	Rhonda Fleming	1050
Don Taylor	540	Joanne Dru	770
Donald Buka	510	Doris Day	640

INSIDE

Cal York's Gossip



Snapped on arrival at Tallulah Bankhead opening, the Helmut Dantines will soon be premiering, too—as parents

At the Theater: With our friend Glenn Anders, who played *Grigsby* in "Lady from Shanghai," we traveled down to the Biltmore Theater to see Tallulah Bankhead in "Private Lives." Between acts, we chatted with various Hollywood friends in the lobby and it occurred to Cal again, what natural, charming people are Gregory and Greta Peck. Whether it's on a movie set, in a book shop or, as in this instance, a theater lobby, Greg is completely unaware of himself as a movie star, interested in everything around him. Both Rex Harrison and his wife Lilli Palmer assured us there was no one like Tallulah. "I'm getting the feel of the theater again," Rex (who goes back to Broadway soon) confided. We had jumped at Tallulah's invitation to supper, so we drove out to her suite at the Town House. Tallulah's one of the great actresses of our time, and if Cal had his way, she would be back in movies, where everyone could see and enjoy her great talent.

About People: Bob Walker's wedding attire of gray cuffed slacks and plaid sport shirt (no tie) had even informal Hollywood agog. Barbara, his bride, and the daughter of director John Ford, wore a peasant dress. The wedding took place a week after director Ford said it would. No one knows why. However, everyone wishes the couple happiness. . .



At the Ambassador Hotel, Mrs. Larry Parks (Betty Garrett), gives Frank Sinatra a close-up—of her old-fashioned bouquet

For whom the wedding bells toll: Collier Young, Ida Lupino



STUFF

Of Hollywood

No one like Gable to keep them guessing. In Hollywood he dates equally pretty Anita Colby and Iris Bynum, but it was "Slim" Hawks who received his goodbye kiss on the ship in New York and Dolly O'Brien Dorelis who welcomed him in Europe. Safety in numbers, Cal presumes. . . Friends who traveled to Laguna, one week-day, claim they had the beach to themselves, except for Vic Mature, his dog and little step-son, to whom he is devoted. Incidentally, Vic, who has succumbed to the art craze, has his canvases framed before he begins to paint. Claims he hasn't the nerve to let anyone see them afterwards—even a framer.

A Line or Two: Linda Darnell has completed a bust of her adopted baby Lola (short for Charlotte), who is not yet a year old. . . Richard Widmark is confused over a fan letter informing him that certain college lads are forming a *Tommy Udo* club (after Richard's gangster character in "Kiss of Death") for the express purpose of keeping women under control. Widmark claims even *Udo* didn't know that secret. . . Hollywood is in hysterics over the mother of a movie bachelor who answers all telephone calls from her son's girl friends with the reply, "Give me your name and I'll put you on the list" . . . At the corner of Olympic and Spalding,



A Fink exclusive of Bob Walker and his new wife Barbara at the Beverly Hills Tropics, before they took off for Balboa

They're off! A tense moment in the lives of June Allyson and Dick Powell, taking in the races at Hollywood Park





INSIDE STUFF



Tony Martin has a spot of wifely charm with his tea in his dressing room. He's singing at Slapsie Maxies



Period piece: Richard Greene and Madeleine Carroll on set of "The Fan"

we waved to Lex Barker, the new *Tarzan,* when he called from his car and two minutes later ran into the retiring *Tarzan,* Johnny Weissmuller, as he entered his mother's door, across the court from Cal. Small world for so many Tarzans.

Set of the Month: An extended hand of welcome from director Otto Preminger made Cal feel cozily at home on "The Fan" set where Richard Greene, Madeleine Carroll and John Sutton were being put through their paces. Cal was struck with handsome Richard Greene's method of relaxing just before Otto called "camera." He'd either quickly bend both knees several times, or sing "Turkey in the Straw" with an accompanying dance step. And he an Englishman, too.

Roddy McDowall's sister Virginia stood waiting under a spotlight for Otto to inspect her gown. "Please remove the flowers," he told designer Reneé Hubert. "I want to see that tiny waist." The effect was just right.

Incidentally, there was no handsomer pair on any set today than Richard Greene and Madeleine Carroll. What a film this promises to be.

Sympathy to Clark: The death of Clark Gable's father will leave an empty spot in the actor's heart, for between Clark and William Gable, who died quietly in his sleep at seventy-eight, existed a relationship Hollywood knew little about. Through his teens, Clark had obeyed his father's dictates to work with him in the oil fields but when he reached twenty-one, said, "I'm leaving now. I'm on my own." There was a grimness to the set of William Gable's mouth that expressed disapproval but he didn't try to stop his son. They parted—each to go his own way, unaware of the other's whereabouts for years. Then after fame lifted Clark into the limelight word came from his father. Clark immediately bought him a house out in the Valley, near Clark's ranch. There William Gable spent his last happy years, hunting and fishing.

Three Charmers: When feminine employees beat a path to a certain sound stage, it's a sure sign feminine fans will soon hit the box-office trail and for the same reason; the reason this time being Montgomery Clift, the handsome *and single* leading man in "The Heiress."

"Now don't tell me *you* could grow a thing like that?" Cal demanded of Bob Arthur on the "Yellow Sky" set. He felt the inch-long beard on his baby face and wanted to know why not. We didn't say it but we thought Bob too young for the beard growing business.

As he sat beside us in the doctor's office, Cal pondered and wondered. Where had we seen that tall, handsome man with the fetching mustache. Suddenly we knew. It was Farley Granger, sporting his first mustache for "Enchanted." "I had to look old enough to play opposite Evelyn Keyes," he explained.

Simple Pleasures: With so much stress on the chi-chi of Hollywood, Cal wonders why its simpler pleasures aren't more actively stressed. Take Hollywood's young teen-age crowd, for instance. The kids have organized a Saturday Night Club that takes turns meeting at members' homes to dance, listen to records, consume hot dogs and cokes.

Out in the Valley, Lucille Ball and Desi Arnaz have (*Continued on page* 19)

"Fashion plate"

Cream Wafer Face Make-Up by REVLON



IT'S GOING PLACES...
in the smartest handbags!
It's *designed* to keep the
poreless-as-porcelain perfection
of the "Fashion Plate" complexion
at your fingertips . . . always.



JUST FINGER-STROKE IT ON...
Not a cake, "Fashion Plate"
needs no water or sponge. It *ends*
the old-fashioned, dry, mask-y
look! Choose from exclusive
fashion-genius colors.

The great new fashion in make-up! New vanity-case size 1.00 *plus tax*



New, for you! A fabulous luxury polish—at a way-below-luxury price!

Nail Brilliance by Cutex

Only 25¢ PLUS TAX.



NEWLY, TRULY LUXURIOUS! That's wondrous Nail Brilliance! And once you use it, how you'll marvel . . . that this exciting *new kind* of polish could offer so *many* luxuries for an unbelievable 25¢, plus tax.

Dream-lovely bottle! Steady base . . . camel-hair tipped brush, gleaming plastic handle, that makes you an artist to your finger tips.

Beyond-belief wear! Nail Brilliance stays perfect longer than you dreamed possible!

Heavenly purity! Free from all irritating substances. Even women whose sensitive skins are allergic to other polishes can use Nail Brilliance with perfect safety!

Glamour-wise shades! Ten of them—for every fashion, every need. Shades that *stay* brilliant—never turn foggy or dull.

COLOR-KEYED CUTEX LIPSTICKS, TOO!

Whether you choose Nail Brilliance in a delicate or a vivid shade, there's a Cutex Lipstick to harmonize! Creamy and clinging . . . swift, subtle glamour for your lips. Both polish and lipstick available in a special dressing table package. Large-size Lipstick alone, 49¢, plus tax.

INSIDE STUFF

(*Continued from page* 16) organized Saturday night square dances with a professional dance caller to teach them the numbers. Neighbors Viveca Lindfors and Eve Arden are helping Lucille and Desi get organized.

Look out For: Coleen Townsend, sweet-faced brunette, gone blonde for "Chicken Every Sunday." While working her way through Brigham Young University as a model, her picture on Look magazine brought her to Hollywood and movies. Nineteen years old, she lives with her mother and step-dad; is trying to finish her last two years of college by correspondence; loves to water ski; has a tiny mole on right cheek; belongs to the Saturday Night Club; has no steady beau and doesn't believe movies are her all-in-all. Taught the high-school group in Sunday school until they asked such intimate questions as, "Miss Townsend, how many times should I let a boy kiss me goodnight?" Now she teaches the junior-high-school Sunday school class that isn't so interested in kissing—as yet.

One Hears: Things have grown so serious between Isabelita and Rory Calhoun. She's the little singer who follows Rory on his location jaunts. Incidentally, she becomes Lita Baron when she follows Rory into movies . . . Those extra heavy demands, rumor has it, made by Van Heflin, cost him the lead in "Britannia Mews," a break for Dana Andrews who replaced him. With Mrs. Andrews and their two children, Dana sailed for England where the picture will be filmed . . . According to Paramount's fan mail department, Macdonald Carey, who has three pictures to be released, is rapidly becoming a star in the public's mind. Couldn't happen to a nicer ex-Marine . . .

Romance and Anne: Her slim legs were encased in a pair of old dungarees and her hair was tousled above a slightly soiled face. "*This* knockout I've worn for three months," Anne Baxter told Cal, "and carrying a rifle once in a while is my only change of costume."

But Anne loves the picture "Yellow Sky," her director William Wellman and her leading man Gregory Peck. "The things that people do to me in this picture! And that I do to them! Fighting, clawing, shooting. It's awful!"

We were in hysterics over Anne's description of a love scene with Gregory in a hot, stuffy sheep fold. Seems Greg with Richard Widmark, having just survived a trek across Death Valley, decides to kiss the little gal. In her frantic efforts to repulse Greg, Anne falls to the smelly floor and looks up into the face of her eager and would-be lover. On his forehead they had fixed a rubber piece, so that he could whack Anne's head with his without braining her. His studio parched lips came undone and part of it hung unbecomingly. "This is my big love scene with Gregory Peck," Anne thought and burst out laughing.

Birthday Celebration: It was Cal's birthday, so off we trekked to Romanoff's to celebrate with the couple whose anniversaries we mutually share—Bob Hutton and beauteous wife Cleatus. By coincidence, it was also the wedding day of our friend Michael Romanoff, who joined us for a toast. When the birthday cake arrived with candles glowing, all Romanoff's joined in the toast, warming Cal's heart and taking away the regret of that one more added year.



I'm a safety-first girl with Mum

As a skating partner, Beautiful—you keep the boys going around in circles...around *you.* And with Mum for protection against underarm odor, you'll *stay* nice to be near.

So *never trust your charm to anything but dependable Mum.* Remember, your bath only washes away *past* perspiration—but Mum prevents risk of *future* underarm odor. Get Mum today!



Product of Bristol-Myers

Mum safer for charm

Mum safer for skin

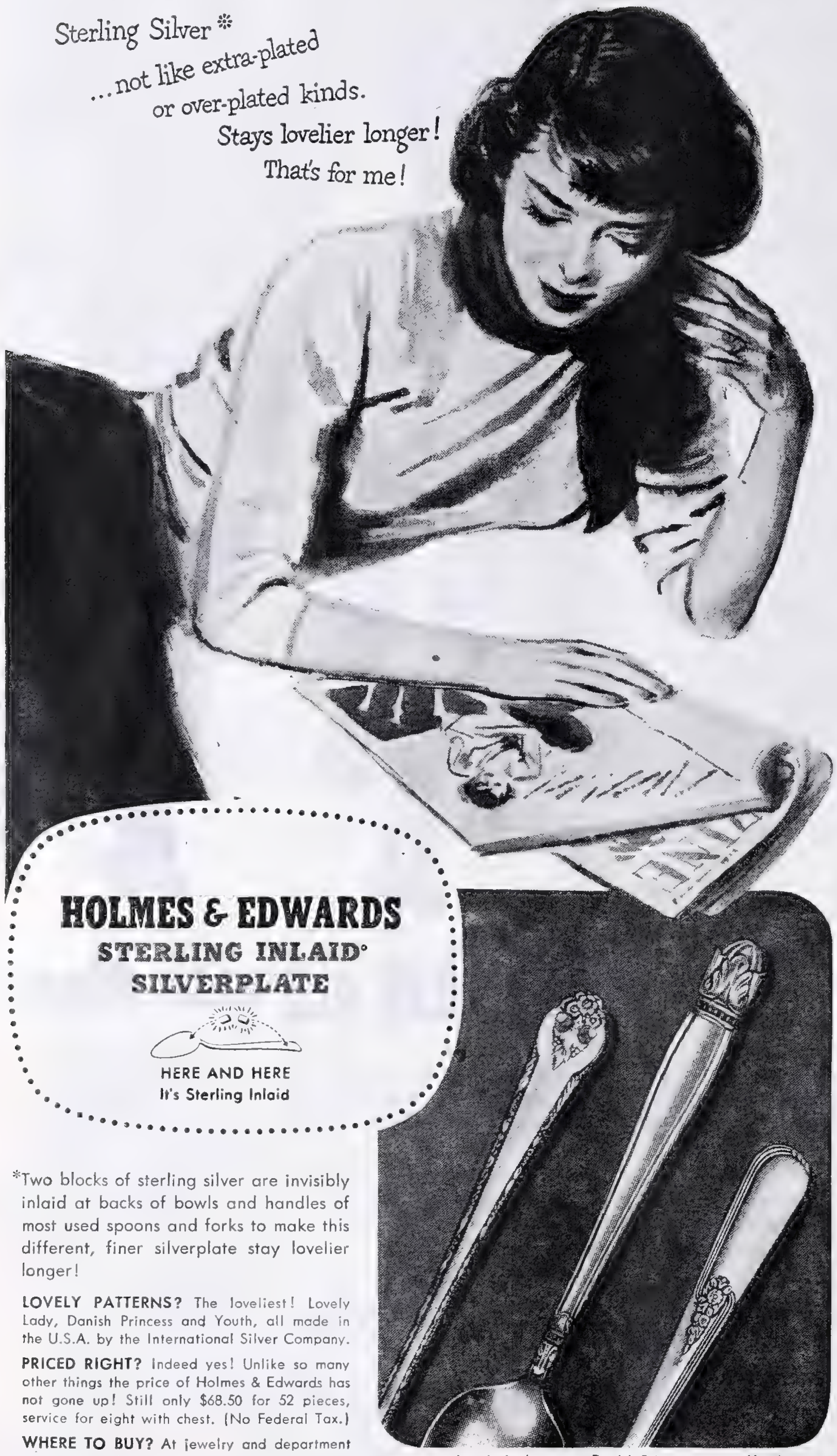
Mum safer for clothes

Mum checks perspiration odor, protects your daintiness all day or all evening.

Because Mum contains no harsh or irritating ingredients. Snow-white Mum is gentle—harmless to skin.

No damaging ingredients in Mum to rot or discolor fine fabrics. Economical Mum doesn't dry out in the jar. Quick, easy to use, even after you're dressed.

"Mmmmm!
here's something
interesting
a finer, different
kind of silverplate
Sterling Inlaid with
two blocks of
Sterling Silver *
...not like extra-plated
or over-plated kinds.
Stays lovelier longer!
That's for me!



HOLMES & EDWARDS
STERLING INLAID°
SILVERPLATE

HERE AND HERE
It's Sterling Inlaid

*Two blocks of sterling silver are invisibly inlaid at backs of bowls and handles of most used spoons and forks to make this different, finer silverplate stay lovelier longer!

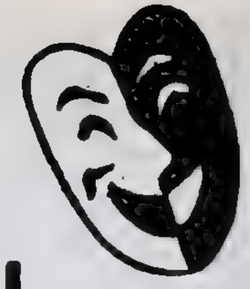
LOVELY PATTERNS? The loveliest! Lovely Lady, Danish Princess and Youth, all made in the U.S.A. by the International Silver Company.

PRICED RIGHT? Indeed yes! Unlike so many other things the price of Holmes & Edwards has not gone up! Still only $68.50 for 52 pieces, service for eight with chest. (No Federal Tax.)

WHERE TO BUY? At jewelry and department stores everywhere.

Lovely Lady Danish Princess Youth

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LAUGHING Stock

BY ERSKINE JOHNSON

Tune in Erskine Johnson's "Background for Stardom," Mutual Broadcasting System, Thursday, 8:15 p.m. EDT; 7:15 p.m. CDT; 6:15 p.m. MT; Sunday, 9:15 p.m. PT

THE only thing left, after a big fire at a movie studio the other day, was a sign. It read:

"No Smoking."

* * *

One of those gauche Hollywoodsmen who frequently figure in such anecdotes went to see the new and very costly home of Fred MacMurray. Inspected it from attic to swimming pool without comment, until he came to the grand piano.

"You should buy an electric piano," he advised. "For a man of your money it looks undignified to be playing a piano by hand."

* * *

A quickie producer told the star of a picture to talk faster when speaking his lines.

"What's the idea?" said the star.

"It's a bad script," said the producer, "and we don't want the audience to hear everything."

* * *

Hollywood version: And so they were married and lived happily even after.

* * *

An actor quarreled with his wife before leaving for the studio one morning. Seeking to placate her, he returned home in the evening with a present for her.

Holding the box behind his back, he said:

"Darling, I have a present here for the person that I love best in all the world."

"What is it?" barked the still irate wife, "a box of cigars?"

* * *

Hollywood—Where love always finds a way—out.

* * *

A movie queen got engaged and, in front of a party of friends, asked her fiance where he'd like to go for their honeymoon.

He said: "Oh, I don't care particularly. Where do you usually go?"

* * *

Someone spotted Louis B. Mayer's shiny new 1948 limousine parked outside the M-G-M studio. "Hummm," he said, "things are pretty tough in the film industry. L. B. is still driving this year's car."

* * *

Hollywood: Where even your office has double cross ventilation.

* * *

Party dialogue:

"It took me ten years to discover I had absolutely no acting talent."

"Did you quit?"

"No, of course not, by then I was famous."



Never Again!

THIS IS HER FIRST DATE with him . . . and it will be her last. When the picture is over he is going to hustle her home faster than jet propulsion. And she won't know why*!

BEFORE ANY DATE where you want to be at your best, isn't it just plain common sense to be *extra careful* about your breath? You, yourself, may not realize when it is off-color.

AFTER ALL, THERE IS NOTHING that puts romance on the run like a case of halitosis* (unpleasant breath). Why run such a risk when Listerine Antiseptic provides such a delightful, extra precaution?

SIMPLY RINSE THE MOUTH with Listerine Antiseptic, and, lo, your breath is sweeter, fresher, less likely to offend; keeps it that way, too . . . not for minutes but for hours!

SMART PEOPLE, popular people never, never omit Listerine Antiseptic. It's an *extra careful* precaution that often spells the difference between popularity and oblivion.

WHILE SOME CASES of halitosis are of systemic origin, most cases, say some authorities, are due to the bacterial fermentation of tiny food particles clinging to mouth surfaces. Listerine Antiseptic halts such fermentation, then overcomes the odors fermentation causes. Use it night and morning and before any date, business or social.

LAMBERT PHARMACAL COMPANY, *St. Louis, Mo.*

BEFORE ANY DATE **LISTERINE ANTISEPTIC** FOR ORAL HYGIENE

P

P.S. IT'S NEW! Have you tried Listerine TOOTH PASTE, the MINTY 3-way prescription for your teeth?

✓✓✓ (F) Hamlet
(Rank-Universal-International)

ALL the beauty and wisdom of Shakespeare's prose are superbly revealed in this awe-inspiring and interest-absorbing production. His hair bleached blonde, Laurence Olivier is star, producer and director.

As the Melancholy Dane, who suspects that "something is rotten in the state of Denmark," Olivier is tragically torn between revenge and indecision. His bitter denunciation of his queen mother (Eileen Herlie) for her haste in marrying the crafty *Claudius* (Basil Sydney) following the King's death, is powerfully projected. Thrilling, too, is the duel between *Hamlet* and *Laertes* (Terence Morgan). Jean Simmons is splendid as the lovely, childlike *Ophelia* whose reason gives way under stress of her sorrow; Felix Aylmer is fine as *Polonius;* Norman Wooland pleases as *Horatio.*

Olivier, J. Arthur Rank and the Theatre Guild are to be warmly commended for providing a rich and rewarding feast for everyone except the very young.

Your Reviewer Says: A brilliant and absorbing movie.



Awe-inspiring: A masterful production, brilliantly enacted by Jean Simmons as *Ophelia* and Laurence Olivier as the ill-fated *Hamlet*

✓Good ✓✓Very good ✓✓✓Outstanding

F—For the whole family
A—For adults

Shadow

BY ELSA

✓✓(A) Pitfall (Regal Films-UA)

SO the woman always pays, eh? Not in the case of Dick Powell whose indiscretion leads to tragedy.

An employee of an insurance company, Dick is dreadfully bored with his humdrum life although he has a fine wife in Jane Wyatt and an adorable son in Jimmy Hunt. It's business that first takes Dick to Lizabeth Scott's apartment but he's soon ringing her doorbell again. "Detective" Raymond Burr, a hoodlum and a troublemaker, goes for the alluring Liz, too, and of course doesn't welcome competition from Dick. There are various dire developments, too, when the crafty fellow stirs up the girl's convict-sweetheart, Byron Barr, against Powell.

Excellent acting and direction and crisp dialogue lend interest to a familiar domestic drama dressed in brand new garb.

It all adds up to a warning to married men to stay in their own back yard, away from gals like Liz, if they want to preserve their happy home.

Your Reviewer Says: Dick Powell plays and pays.

Domestic drama: Danger entered the humdrum life of Dick Powell when he crossed paths with Raymond Burr and Lizabeth Scott



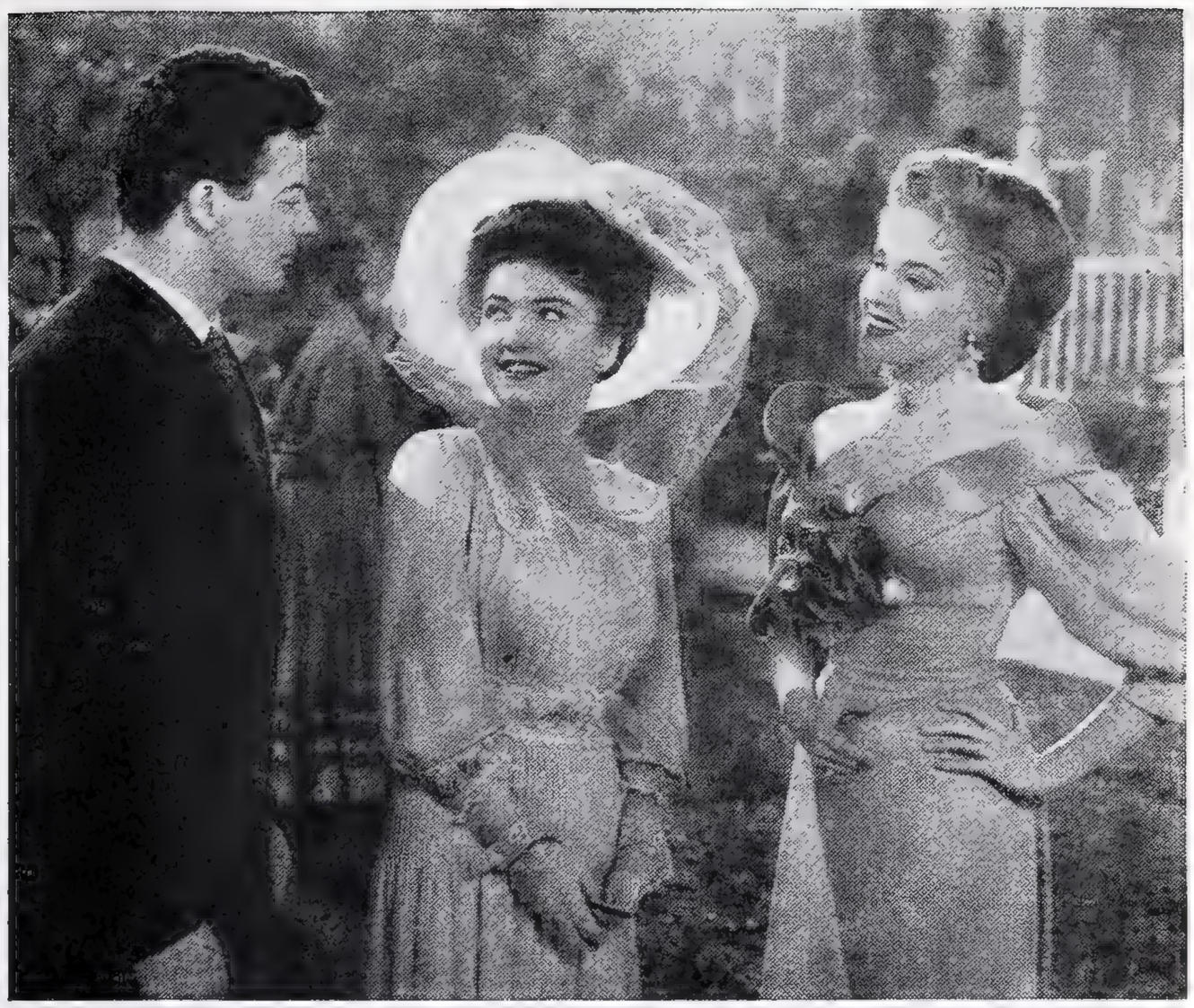
✓(F) The Walls of Jericho (20th Century-Fox)

ACTUALLY, there are three stories, not one, in this overlong movie based on Paul Wellman's novel of a Kansas town in 1908.

There's the triangle involving county attorney Cornel Wilde, his worthless wife, Ann Dvorak, and his lawyer-sweetheart, Anne Baxter. Then there's overambitious Linda Darnell who, for political and personal reasons, causes conflict between her husband, Kirk Douglas, and his old friend, Cornel. A third plot presents itself when young Colleen Townsend kills rascally Barton MacLane in self-defense. These are a few of the many characters who traipse through the story.

As a victim of circumstance, Wilde will win your sympathy although he and Douglas could do with a bit more backbone. As for the luscious Linda, she still has more than a trace of *Amber* in her. Credit Colleen Townsend with making an auspicious debut, but save most of your applause for Anne Baxter.

Your Reviewer Says: Orchids to Anne Baxter!



Triple plot: Cornel Wilde, Anne Baxter and Linda Darnell become involved in a dramatic conflict between love and ambition

For Complete Casts of Current Pictures See Page 6.
For Best Pictures of the Month and Best Performances See Page 29.
For Brief Reviews of Current Pictures See Page 107.

Stage

BRANDEN

Suspense: Barbara Stanwyck and Burt Lancaster are caught in a web of murder, ticking clocks and tense telephone conversations



✓✓(F) Sorry, Wrong Number (Paramount)

SUSPENSE is the keynote of a spine-tingling murder meller acted to the hilt by Barbara Stanwyck and Burt Lancaster.

In highly dramatic fashion it tells how strong-willed Barbara, the "cough-drop queen," makes Burt marry her despite the pleas of her pretty classmate, Ann Richards, and the objections of her indulgent father, Ed Begley. Whenever anyone crosses Barbara, she's seized with a heart attack, and finally takes to her bed permanently. Physically strong but morally weak, Burt has about as much freedom as a pet poodle. All alone in the big house one evening, Barbara tries to reach her husband at his office and overhears a murder plot on a crossed wire. A woman is to be killed that very night at eleven-fifteen. As the clock ticks away Barbara gradually realizes she is the one marked for death.

An emotion-charged thriller which takes devious twists and turns to tell its story, it nevertheless tops the current crop of movie murders.

Your Reviewer Says: It's a hair-raiser.



✓✓(F) Good Sam
(Leo McCarey-RKO)

DOES it pay to be a Good Samaritan? Jimmy Stewart thought so in "It's a Wonderful Life," and now Gary Cooper comes along imbued with the selfsame idea. Producer-director Leo McCarey pokes gentle fun at him in a series of domestic adventures.

A guy who loves his fellow man, Gary is always rushing to someone's rescue to the exasperation of his more practical-minded spouse, Ann Sheridan. With the help of "Reverend" Ray Collins, she tries to convince Gary that he's overdoing the good neighbor policy. There's Ann's shiftless brother, Dick Ross, who has been sponging on them for months, and there's pathetic Joan Lorring whom Gary saves from suicide and installs in his home. One misfortune piles upon another until the happiness and security of Gary and Ann are at stake.

Excellent teamwork on the part of these two lends enjoyment to a simple story, tenderly told.

Your Reviewer Says: Meet a good guy!

✓(F) Night Has a Thousand Eyes
(Paramount)

A STRANGE, brooding quality pervades this melodrama about a mental wizard with the power of predicting the future.

Edward G. Robinson is the man cursed with this unusual "gift." A vaudevillian, he's in love with his attractive assistant, Virginia Bruce. Rather than bring harm to her, he runs away, leaving her to marry his friend, Jerome Cowan. The next chapter concerns their daughter Gail Russell, engaged to marry scientist John Lund. Robinson foresees sudden death, first for Gail's father, then for her, and tries to warn her. Convinced he's a faker, Lund calls in detective William Demarest.

You won't believe any of it for a moment, but that won't keep you from giving it your undivided attention. Robinson and Russell are very likeable and Lund struggles valiantly with a rather colorless role.

Your Reviewer Says: Glimpse into the Unknown.

✓(F) The Babe Ruth Story
(Del Ruth-Allied Artists)

HOLLYWOOD pays a tribute to baseball's famous figure—Babe Ruth. As portrayed by William Bendix, he's a boyish, big-hearted fellow addicted to hot dogs, cold beer and ragged youngsters.

The ups and downs of *The Bambino's* career are sentimentally depicted, at times verging on the saccharine. There's his boyhood in a Baltimore school where Brother Matthias (Charles Bickford) takes a special interest in him and lands Babe his first job as left-handed pitcher with the Baltimore Orioles. From there he goes to the Boston Red Sox, then with Colonel Ruppert's New York Yankees. But the years take their toll and the baseball king begins to slip, playing his last game for the Boston Braves.

Claire Trevor is sympathetic as the girl Babe woos and weds.

Your Reviewer Says: Salute to an American idol.

✓(F) Rachel and the Stranger
(RKO)

LORETTA YOUNG bags herself a backwoodsman in this unusual picture of pioneer days.

Widower Bill Holden weds Loretta so

(*Continued on page* 26)


Once was a man, a married man...
Who couldn't see the danger
Until one day, one fateful day...
Along came a Tall, Dark Stranger!
It's lovely Loretta's grandest role since her Academy Award performance as "The Farmer's Daughter!"
What a problem for this lonely bride . . . having to choose between a husband who bought her out of bondage . . . and a handsome stranger who courted her with a guitar!
DORE SCHARY
presents
LORETTA YOUNG
WILLIAM HOLDEN
ROBERT MITCHUM
in
Rachel and the Stranger
Produced by RICHARD H. BERGER • Directed by NORMAN FOSTER • Screenplay by WALDO SALT
RKO RADIO

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Please send the useful 20-page book, "The Etiquette of the Engagement and Wedding" . . . a complete guide to social correctness in planning the betrothal and wedding events . . . with illustrations and prices of Keepsake Rings and the name of the nearest Keepsake Jeweler. I enclose 10c to cover mailing.

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City..... PH 10-48

(*Continued from page 24*)

she can help raise his boy, Gary Gray, and make herself generally useful. But Gary resents her and Bill treats her as a servant. It's only when Bob Mitchum shows up and eyes Loretta that Bill sees her in her true light. There's homespun humor in the situation and a bit of excitement when Indians attack them with flaming arrows.

Both Bill and Bob are real he-men while Loretta, poor girl, looks bedraggled.

Your Reviewer Says: Pioneer stuff.

✓✓(F) Mr. Peabody and the Mermaid (Universal-International)

WHEN it comes to tall tales, this fish story tops 'em all!

William Powell hilariously portrays *Mr. Peabody,* a middle-aged Bostonian recuperating from a bad case of flu. Accompanied by his attractive wife, Irene Hervey, he takes a holiday in the Caribbean. When his missus tactlessly reminds him that he has a fiftieth birthday coming up, he doesn't relish the prospect one bit. Grumpily, he goes off for a little fishing—and what do you suppose he catches? A mermaid. Ann Blyth is the modern *Lorelei* unable to walk or utter a word, but surprisingly adept at love-making.

Polished performances plus deft direction make this the season's catch in film fun.

Your Reviewer Says: Delightfully daffy.

✓(F) The Vicious Circle (Wilder-UA)

CORRUPTION and prejudice rear their ugly heads in this human-interest drama, based on an actual case of Hungarian court records of 1882.

"Baron" Reinhold Schunzel has a bill before Parliament to revoke the citizenship and land-owning rights of Jews. Before long, five of them are arrested and charged with having "murdered" a servant girl, allegedly last seen entering Fritz Kortner's barn. The case attracts widespread attention with all five defendants protesting their innocence. They have a staunch friend in "lawyer" Conrad Nagel, a liberal member of Parliament, bent upon defeating Schunzel and upholding true justice.

Nagel is dignified and sincere, Schunzel sly and vindictive, Kortner and his co-religionists pathetic scapegoats.

Your Reviewer Says: Courtroom drama of yesteryear.

✓✓(F) The Illegals (Levin-Mayer-Burstyn)

THIS full-length documentary poignantly pictures the plight of Europe's Jews, seeking entry into Palestine via the Haganah's underground railway.

Tereska Torres and Yankel Mikalowitch portray a young Polish couple intent upon rebuilding their lives in the new Jewish city on Mt. Carmel. Excepting these two, the entire cast is comprised of the so-called "Illegals" themselves. These people are well aware of the risks involved, yet they grimly cling to their determination to reach Haifa.

An impressive and moving chronicle.

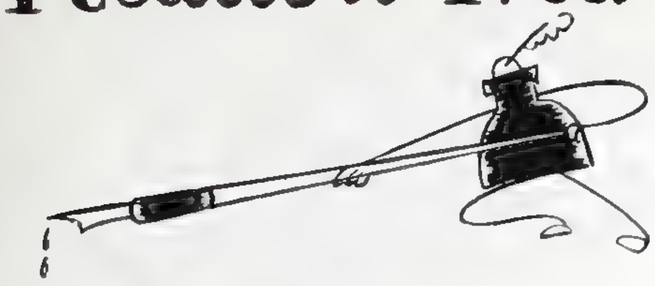
Your Reviewer Says: Tragedy of today's DP's.

(F) That Lady in Ermine (20th Century-Fox)

FOR all its fancy frills, furbelows and its scrumptious-looking star, Betty Grable, this Technicolor extravaganza is a crashing bore.

(*Continued on page 29*)

Readers Inc.



Cheers and Jeers:

I bow low to Herb Howe for his story on Evelyn Keyes. I have long read Photoplay but Evelyn was hardly ever mentioned. I think she is wonderful.

ELLEN HARTNETT
Philadelphia, Pa.

●

I read your magazine constantly and I think you have a lot of swell stars in it. But where oh where is Ray Milland? Dig him out of your dusty old files and give us fans something to swoon about.

DIANE E. SMITH
Oakland, Cal.

●

Give my congratulations to Hyatt Downing for his wonderful article about Larry Parks, "Journey from Fear."

Now I can understand why Larry's intense personality comes so forcefully over the screen. It's because his whole heart and soul are behind his acting. I hope he will be given roles in the future that will enable him to show his ability to an even greater extent.

LOIS C. CYR
Vancouver, Wash.

●

At last you decided to edge out Elizabeth Taylor enough to publish a full story on Jane Powell in your June issue. More people and magazines have said Elizabeth Taylor is America's ideal teen-ager. I disagree. She is pretty, but for acting, Jane has it all over her.

BURFORD PORTER, JR.
Lake Forest, Ill.

●

Do you have a grudge against Tony Martin? You must have, since that could be the only explanation for giving that terrible review of "Casbah." I happen to know that "Casbah" is a wonderful picture, since I have already seen it seven times. So he isn't such a good actor; he doesn't have to be with those looks and that wonderful voice.

EVELYN HAMMER
Chicago, Ill.

"Doc" Power:

Recently I attended the Fifteenth Annual Commencement of the University of Tampa and saw Tyrone Power receive the Honorary Degree of Doctor of Humanities. Hollywood may well be proud of this actor-traveler who so lavishly spreads the love of democracy abroad.

FRANSYS L. WAYNICK
Tampa, Fla.

Explosive Cobb:

Just read the "Choose Your Star" article in your August issue and it occurred to me that both you and Twentieth are passing up the best bet for stardom that I've seen in many a moon—Lee J. Cobb!

That boy's dynamite. We're all waiting to see him in some roles beside efficient police chiefs, editors, etc. If he can make

COLLEGE BEAUTIES AGREE: "IT'S LIQUID MAGIC FOR ME!"

NANCY ROMIG SAYS: "Now my hair has Natural Shine—Natural Softness!"



Dresses, Claire McCardell



It's magic—this New Drene! It's Procter & Gamble's exclusive liquid shampoo! It's not a soap—neither acid or alkaline in its effect on hair. That's why New Drene leaves your hair so naturally soft, naturally shiny.

No wonder college beauties from Coast to Coast choose New Drene.

IT'S A PROCTER & GAMBLE EXCLUSIVE!



New Drene helps hair act right! Pretty Nancy Romig, head of co-ed sports at Penn State, says: "New Drene's for me! It leaves my hair so silky-clean and soft . . . so easy to manage." New Drene never dries out hair. New Drene *can't* leave dulling soap film. There's no other shampoo quite like it. Try it today!

Guaranteed by Good Housekeeping
REPLACEMENT OR REFUND OF MONEY IF NOT AS ADVERTISED THEREIN

For New Hair Beauty—Naturally—New DRENE Shampoo

DURA·GLOSS nail polish

WITH NEW NYLON BRUSH

18 fashion-right shades

1938·10¢ then—1948·still 10¢*



Lovely Jane Cartwright and Dura-Gloss deep-toned PINK LADY

"So easy now—to keep my nails attractive and well-groomed" SAYS JANE CARTWRIGHT

"Nail polish is most important to a finished, well-groomed look," says famous model Jane Cartwright. "To give my nails that professionally-manicured appearance quickly and inexpensively, I use Dura-Gloss. It's so easy, now—with the Dura-Gloss nylon brush that directs polish just where I want it and the new Dura-Gloss Non-Smear Remover that lifts off old polish neatly without a single smudge."... More and more well-groomed women are turning to Dura-Gloss because of its many fashion-right shades, its ease of application and economy.

P DURA-GLOSS Nail Polish Remover, 10¢* and 25¢*



DURA-GLOSS lipstick

5 matching or harmonizing shades 25¢ each*

28 *plus tax ©1948 Lorr Laboratories, Paterson, N. J. • Founded by E. T. Reynolds

such an insignificant role literally shine, think what he could have done with the *Judge Timberlane* role.

E. Vale
Munhall, Pa.

French Dream Bait:

Why have they waited so long to discover Louis Jourdan? Oh, Brother! He's out of this world. I saw him in "Letter from an Unknown Woman" and all I can say is—was Joan Fontaine ever lucky!

Kathleen Harkins
Washington, D. C.

Those Eyes:

I wish to make a correction in the article "Temple Lullaby" in your August issue. Shirley said "all babies eyes are blue" and Louella Parsons said she knew that. Well, that is incorrect because I checked with my doctor, hospital and baby books.

Elinore Self
Kansas City, Mo.

(The head supervisors in charge of maternity wards in several New York Hospitals all agree that new-born babies eyes are always blue!).

●

The picture of Alan Ladd in the July issue was swell, but I am puzzled. Does he have brown or blue eyes? Every picture I have of him shows his eyes a different color.

Hazel Badgett
Knoxville, Tenn.

(Alan Ladd's eyes are blue.)

●

I have seen many pictures of Clark Gable. In some, his eyes are blue; brown in others. Could you tell me what color his eyes really are?

Lydia Kassin
Saginaw, Mich.

(Clark Gable's eyes are gray. Photographic lighting can sometimes account for changes in color.)

Question Box:

I recently read an article on Clark Gable which stated that his only Oscar to date was for "It Happened One Night." Then I saw a picture of Gable which said he was holding the Oscar for "Gone with the Wind." Which one is right?

Sharon McManaman
Los Angeles, Cal.

(Clark Gable's only Oscar was for "It Happened One Night.")

●

Would you please tell me who played the part of *Nels*, the oldest boy in the family in "I Remember Mama"?

Eileen Rice
Sioux Falls, S. D.

(Nels *was played by Steve Brown.)*

●

I'd like to find out if F. Hugh Herbert and Hugh Herbert, the screen's funny man of years back, are the same man.

Grace Caldwell
Austin, Tex.

(No relation.)

Address letters to this department to Readers Inc., Photoplay, 205 East 42nd Street, New York 17, N. Y. However, our space is limited. We cannot therefore promise to publish, return or reply to all letters received.

(*Continued from page* 26)

Betty, an Italian countess of a mythical principality, weds her childhood sweetheart, Cesar Romero. On their wedding night Doug Fairbanks, a Hungarian colonel, invades the castle. It's history repeating itself for, centuries ago a foreign interloper met his come-uppance from Betty's great-great-great granny. Every so often, she comes to life to sing a song or dance her way into the colonel's dreams.

The action is slow, the humor forced, the romance more corny than cute.

Your Reviewer Says: Big, beautiful and boring.

(F) Train to Alcatraz (Republic)

A CARLOAD of criminals, bound for Alcatraz, is obsessed with one thought —escape. Ringleader Milburn Stone concocts a plan but, at the crucial moment, Donald Barry takes charge. Among the prisoners is William Phipps who has been framed by Stone and is out to get him.

You can see that U. S. Marshal Ralph Dunn and guard Roy Bancroft have their hands full, making these men behave. The story races along at breakneck speed, taking time out for a bit of superfluous romance.

Your Reviewer Says: Terror on wheels.

(F) Embraceable You (Warners)

SOME folks get the "breaks" but not Dane Clark and Geraldine Brooks. Broke and jobless, Gerry's the victim of hit-and-run driver Clark. Dane visits Gerry in the hospital only to learn that her days are numbered. When detective Wallace Ford puts in his appearance to insist that Clark provide a roof for the poor little orphan, Clark turns to gangster Richard Rober for help and then, brother, he's in a real fix!

You can see this isn't a tuneful musical as its title implies, but a sentimental meller strewn with bullets and roses.

Your Reviewer Says: It's a cruel world!

✓(F) The Black Arrow (Columbia)

RETURNING from the war, in fifteenth-century England, gallant knight Louis Hayward learns that his father was murdered, presumably by Paul Cavanaugh, but actually by Louis's dastardly uncle, George Macready. By the King's order, Macready becomes guardian of Cavanaugh's winsome daughter, Janet Blair. Soon Louis and Janet join forces to foil the wretch and make their escape. An ingenious lad, Louis can be counted upon to surmount all obstacles. The big scene, full of pomp and ceremony, comes when Hayward and Macready stage a duel-to-the-death on horseback.

Your Reviewer Says: Treachery, 15th century style.

(*Continued on page* 119)

Best Pictures of the Month

Hamlet
Mr. Peabody and the Mermaid
Sorry, Wrong Number

Best Performances of the Month

Gary Cooper, Ann Sheridan in "Good Sam"
Laurence Olivier in "Hamlet"
William Powell in "Mr. Peabody and the Mermaid"
Dick Powell in "Pitfall"
Barbara Stanwyck, Burt Lancaster in "Sorry, Wrong Number"
Anne Baxter in "The Walls of Jericho"



CYD CHARISSE, FEATURED IN METRO-GOLDWYN-MAYER'S TECHNICOLOR MUSICAL "WORDS AND MUSIC"

Cyd Charisse changed my whole life

I was but definitely a lonely heart.

UNTIL: ONE DAY I READ

"Want to attract a man?" says Cyd Charisse. "Soft hands are a kind of love-spell. What hand care do I use? Oh, I always use Jergens Lotion."

So I started to use Jergens, too.





AND NOW—a man all my own, saying my hands are so soft . . . saying he loves me.

It's true—Jergens is for even softer, smoother hands today, thanks to recent research. Actually—2 skin-care ingredients many doctors swear by are both in today's Jergens Lotion. 10¢ to $1.00 (plus tax). And no oiliness; no sticky feeling. See why the Hollywood Stars use Jergens Lotion, 7 to 1.



Used by More Women than Any Other Hand Care in the World

For the Softest, Adorable Hands, use Jergens Lotion

Faith Baldwin writes a down-to-earth story of Young love's Castle-in-the-Air!

APARTMENT FOR Peggy

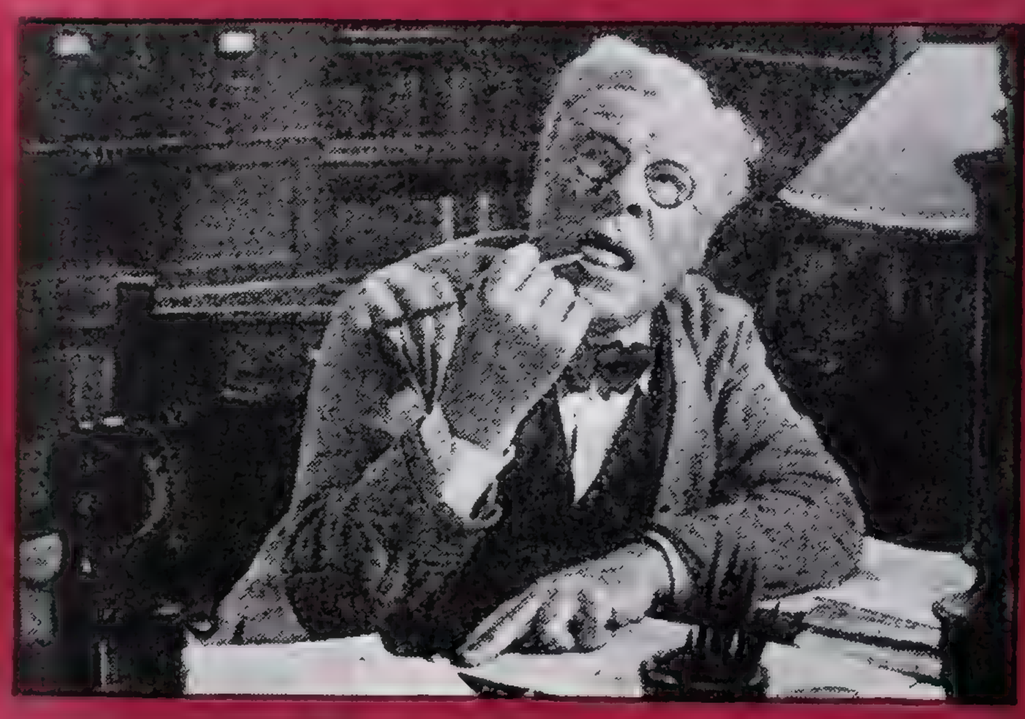
Color by TECHNICOLOR



This is **PEGGY,** who gave one man something to love for — another something to live for!



This is **JASON**—Say! Look who's *Holden* Peggy now!



This is **THE MAN** behind "The Miracle on 34th Street" who discovers a *new* miracle — Peggy, herself!

JEANNE CRAIN
plays Peggy

WILLIAM HOLDEN
plays Jason

Edmund Gwenn
plays the Professor

"APARTMENT FOR PEGGY"

Color by **TECHNICOLOR**

Directed and written for the screen by
GEORGE SEATON

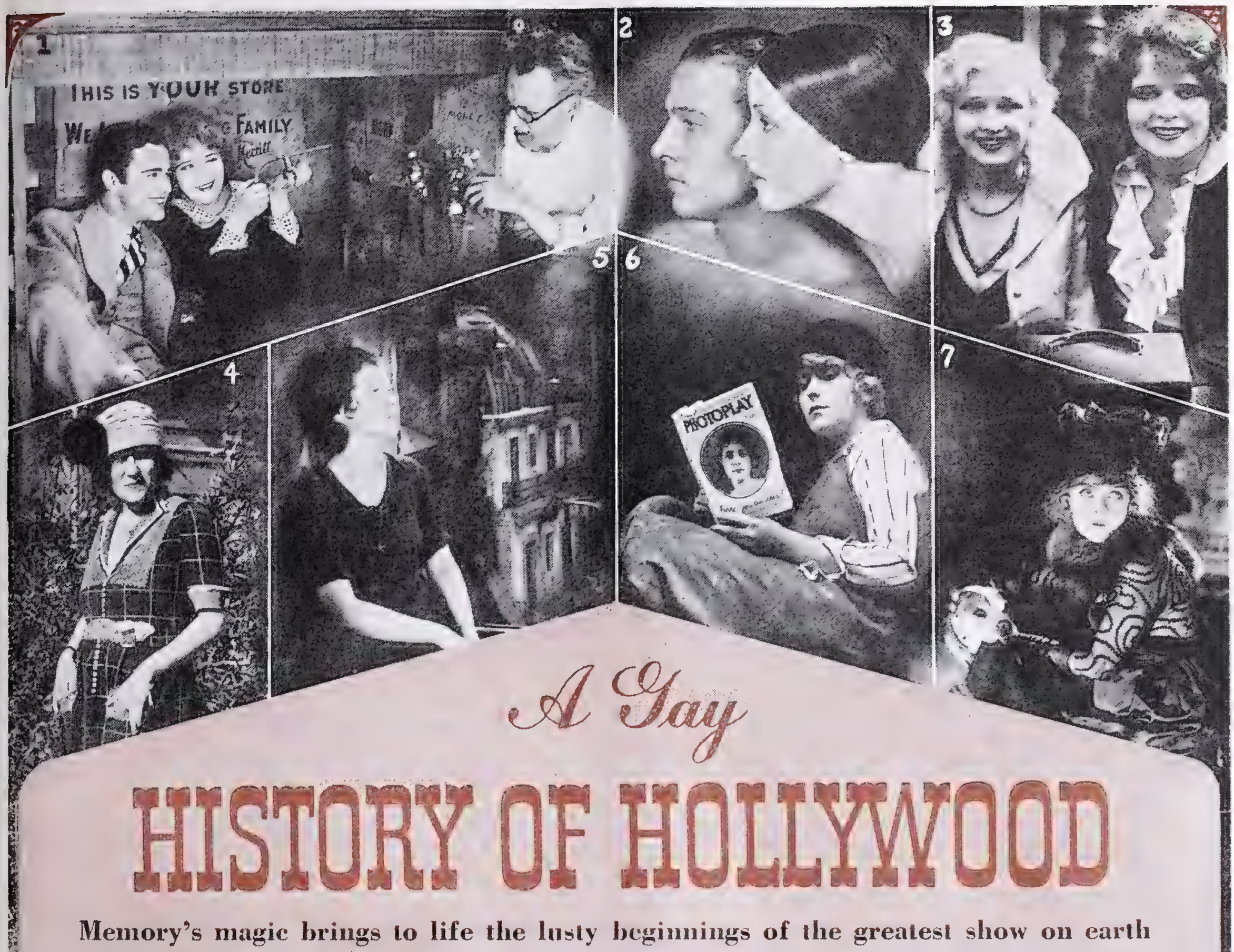
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WILLIAM PERLBERG

20th CENTURY-FOX

IT'S THE PICTURE THAT GIVES YOUR HEART A NEW LEASE ON LIFE!

P

Remember September is Youth Month—Saluting Young America



A Gay

HISTORY OF HOLLYWOOD

Memory's magic brings to life the lusty beginnings of the greatest show on earth

HOLLYWOOD . . . It's a word familiar to the tongues of those who speak many languages and everywhere it is a symbol of romance . . . it's headlines and stories of ambition and love.

If you are one of those who know only today's Hollywood—if you know nothing of the fabulous lives of matinee idols, silent films or the great screen names of yesteryear you'll discover on these pages a story as fascinating as the lure of the city itself. If you remember the days of the "nickelodeon" you'll find delight in reminiscing.

Not many years ago, few people had ever heard of this little town that lies between Los Angeles and the sea. Retired Western farmers rocked on the porches of the little, California mission-type houses and on the piazza of the big Hollywood Hotel, overlooking the main street, now magical Hollywood Boulevard.

Then—for a fascinating series of reasons, a few men, interested in a new form of entertainment, decided to work there. Incredibly soon, Hollywood became a word that encircled the earth.

Today, Hollywood, a crossroads of the world, is recognized as a Mecca, not only for screen-struck boys and girls, but for the greatest artists from many pursuits and many countries. Today, a world-wide press keeps 500 correspondents in Hollywood, and newspapers all over the United States and in Europe and Eastern capitals as well, carry a daily Hollywood date line.

What is the history of this Arabian Nights village? It lies not in commerce nor industry but in people. And so, by the same token, it is best told in stories; in Cinderella stories and some tragedies, in tales of lives dedicated to ruthless ambition and lives that, for love, counted a career and even the world well lost.

Ruth Waterbury, the author of "A Gay History of Hollywood," has observed the scene of which she writes, down through many of its years. Her love and understanding of Hollywood and its people, enriched by her limitless research and Photoplay's unique and rare photograph files, make this a story you will long remember.

THE EDITORS

1: Buddy Rogers, Mary Pickford, director Sam Taylor. 2: Valentino, Natacha Rambova. 3: Dixie Lee, Clara Bow. 4: Gloria Swanson. 5: Janet Gaynor in "Seventh Heaven." 6: Pearl White. 7: Blanche Sweet.

A Gay

HISTORY OF HOLLYWOOD

BY

RUTH WATERBURY



Today, Bergman leads in "Joan of Arc." Yesterday, Geraldine Farrar and matinee idol Wallace Reid, who was to become Hollywood's first major tragedy, starred in first screen version

Fatty Arbuckle competed with Chaplin, Mary Miles Minter was Pickford's rival, until scandal wrecked their careers



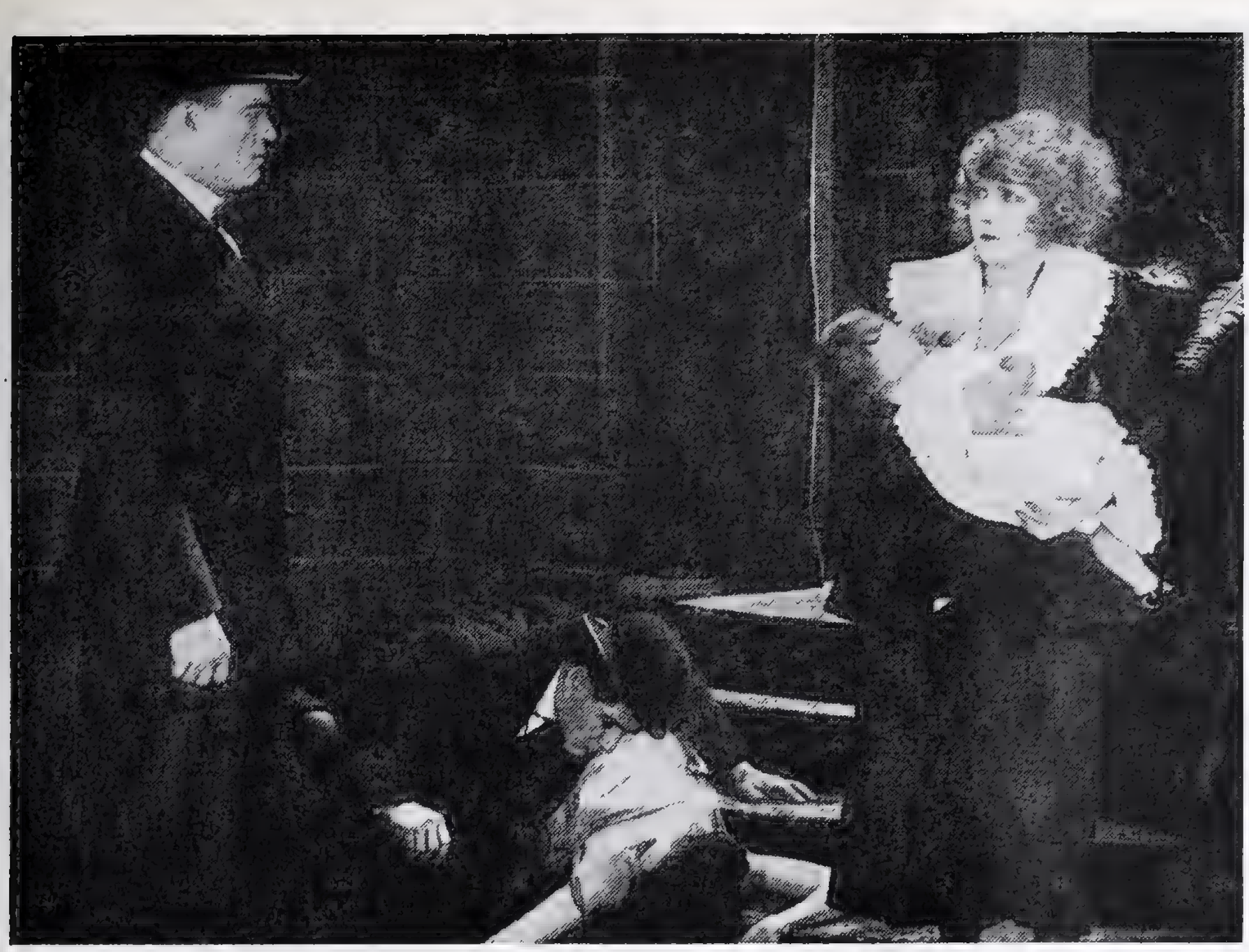
Blanche Sweet got her chauffeur Mickey Neilan a studio job, later married him—but that didn't prevent her from taking pot shots at him!



WHO do you think signed a contract thirty years ago to star in pictures for Samuel Goldwyn? Tallulah Bankhead.

Who do you think said, fourteen years ago, in 1934, "When my contract with Paramount expires next year I will definitely retire"? Praise be, he didn't mean a word of it, for that was Bing Crosby.

Maybe you believe, when you hear that Cary Grant gets $300,000 a picture and makes two a year, that he is doing all right. Don't kid yourself. In the gay history of Hollywood, he's a pauper. Way back in 1920, the top stars were earning $10,000 to $17,500 a week, with not one dime going for taxes.



Movie-goers thrilled to the impossible adventures of serial queen Pearl White in "The Perils of Pauline," and waited impatiently for the next breath-taking chapter



The old look—in swim suits—had Chester Conklin, Sennett comic, ogling and audiences gasping when Mack Sennett's famous bathing beauties appeared on the screen



Feminine hearts pounded when Francis X. Bushman and Beverly Bayne made love on the screen —but their off-screen romance cost both of them their careers



This was the era of vamps, when Theda Bara sent masculine pulses racing—before movie censorship



1924—the age of flappers and "It" girl Clara Bow. Harry Richman gave her a $10,000 engagement ring



Westerns vied with serials for popularity. Tom Mix (with Colleen Moore) draped his wife in diamonds



"Seventh Heaven" established Charles Farrell, Janet Gaynor as sweetest love team of the day

A Gay

HISTORY OF HOLLYWOOD

And maybe, when you read about the colorful parties that Sonja Henie throws, you regard that as really tossing dough. But how about having your name in neon lights on the top of your house and a garage packed with four cars, all of which cost more than $20,000 each? Tom Mix did that.

The history of Hollywood! It's even more fabulous than you can realize, when you start really digging into it.

It was Ralph Waldo Emerson, the sage of Concord, Massachusetts, who once pointed out that there is no history. There is only biography. Ralph spoke more accurately than he knew about a Hollywood that wasn't even born, when he died.

Yet producers have spent millions trying to disprove his observation. They started by calling their players "The Biograph Girl," or "The Vitagraph Girl," to advertise the company. But we, the public, always sniffed out the stars we liked, rejected the others, and wouldn't even go, at the beginning, to see such success-productions as D. W. Griffith's and Cecil B. De Mille's, unless there were stars that lured us.

And the stars, though their names change all the time, weren't a bit different in 1913, when Hollywood began, than they are today. Nor were the political tactics of holding them to their contracts, either. De Mille got Blanche Sweet away from Griffith through the trick of agreeing to



1929—Carole Lombard introduced Lew Ayres to Pathe. Lew was 19-year-old dance orchestra soloist



Jackie Coogan, the boy who never grew up to public favor, made movie history in "The Kid" with Chaplin

sign her chauffeur. Since he was Mickey Neilan, who later became a top director himself, this worked out fine. Blanche had her troubles with Mickey from that time on, though eventually they married, and the legend is that she used to keep him home and from dating other girls by taking pot shots at him with her small revolver. They claim she never hit him, but that she often scared him badly, which is quite understandable.

Paramount had good luck, too, with Mae Murray. They wanted her signature on a contract and she wanted her best boy friend, Robert Leonard, to get a chance at directing. So they gave Bob the chance, and he made so good that he's still one of our very best directors down at M-G-M, where the young players call him "Pop" and go to him for advice. Or they go to Lewis Stone, who twenty-seven years ago signed his first contract with M-G-M, where he's stayed ever since—which should give you an idea of why he can afford one of the biggest yachts in the world!

The troubles the stars get into hasn't changed much either. Possibly, reading about Rex Harrison finding the body of Carole Landis, you thought that was really being in a jam. Or, recalling that Errol Flynn had to stand trial for a statutory rape charge against two under-age girls in 1942, you felt nothing much worse could happen to a stellar reputation. But worse things did.

One of the prettiest little girls who ever faced a camera, and an excellent actress, too, Mary Miles Minter, left the screen after William Desmond Taylor was found murdered. Nothing was ever proven against (*Continued on page* 115)



Pola Negri was inconsolable when Rudolph Valentino, the greatest movie idol of all times, died in 1926



Garbo and John Gilbert. Their romance is a Hollywood legend

Why I've changed

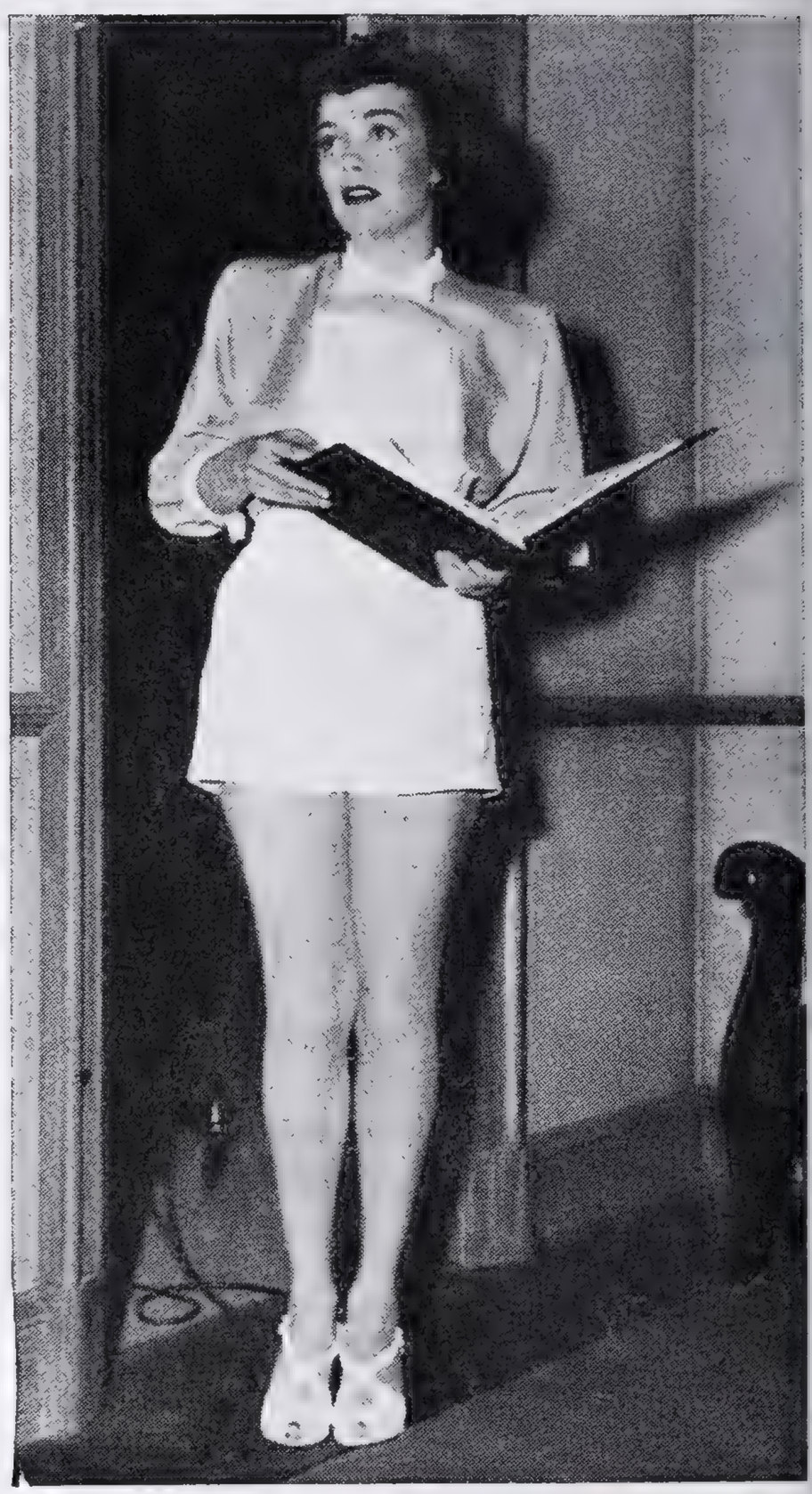
Once she wouldn't have said these things. That's part of the change in Jane

BY JANE WYMAN

THEY say I have changed!

I must confess this came as a bit of a shock at first. There I was getting settled in my new Bel-Air home. Curtains up—pictures hung—paper on shelves, in fact, looking at my new world through the rosiest of rose-colored glasses. Then—boom! Photoplay put it right on the line.

Find out what's happened to Jane Wyman, the man said. We hear she's taking herself so seriously these days. She's supposed to have lost her sense of humor. Some hint she's got some kind of message about her work. They're even saying she won't talk to reporters when they visit her set. Evidently Jane Wyman *has* changed. Find out what gives. There was a time when these accusations would have burned me to a nice (*Continued on page* 99)



An unexpected meeting on the set gave studio visitors a chance to change their minds about Jane



The lighter side of drama: Jane entertains her co-workers, Lew Ayres and Agnes Moorehead, in her dressing room



Fink

Wyman witchery: Jane reaches new heights as deaf-mute star of "Johnny Belinda"

BING and his PIRATES

The Pirates chased Crosby out of their clubhouse because of peanuts —but they welcome him to their hearts because he's Bing

BY JACK SHER



Bing's not just an owner—he belongs



Home-run king, young Ralph Kiner, is not long on talk —unless Bing is around

Dugout discussion with Billy Meyers, the Pirate manager, Commissioner Happy Chandler and New York Yankee owner Del Webb





The Crosby wit calls no strikes on Honus Wagner, the Pirates' beloved coach



Dead serious about his team: Bing Crosby of "Emperor Waltz" with Dixie and son Lindsay

HIGH in the broadcasting booth overlooking home plate, Rosey Rowswell was fidgeting like a nervous gnome, his firecracker-type voice describing the opening game of the season at Forbes Field in Pittsburgh. Down below, the stands were jam-packed with Pirate fans, the sun warm on their backs, gloom deep in their hearts. The beloved Pirates were trailing the Cubs 1—0 in the fourth inning.

Into the broadcasting cage slid a man with wide-angle ears. He was wearing a large grin. He also wore a loud, open-collared sport shirt and on his head was a jaunty hat with a wide, multi-colored band. At the sight of this character, old Rosey began to relax. Mister "Good Luck" had shown and everything was going to be all right for the Pirates.

"Hi, assistant," Rosey said. "It's about time!"

The assistant, who goes by the handle of Bing Crosby, took over behind the microphone and, in a voice that is recognized by millions, said easily, "The count on Stan Rojek is two and one, Wally Westlake on deck, here's the pitch—"

Within a few moments, word spread like wildfire through the ball park that Der Bingle was at the mike. The atmosphere cleared. The wild-eyed Pittsburgh fans remembered opening day last year when Bing went on the air (*Continued on page 77*)

HOLLYWOOD'S NEW RENDEZVOUS

Very dreamy at night when you go out by "shore boat" to your yacht for a sail in the moonlight. Listen carefully and you may hear Humphrey Bogart talking to Lauren Bacall over his ship-to-shore telephone, asking her to bring him more shirts

The low Mediterranean buildings, brilliantly pink and blue with white tiled roofs, have gay, casual interior color schemes, too



Our tour leads to Toyon Bay—an Island Paradise—where stars drop anchor as the rest of the world sails by

THIRTY miles across the open water from the port of Los Angeles, denting the Island of Catalina, lies the lovely cove of Toyon Bay. The hotel and bungalows nestle between towering mountains; mountains so wild they are inhabited only by animals, and so rough that not even a jeep could travel across them.

Charles Farrell, the very same Charles Farrell who owns the Palm Springs' Racquet Club and once starred in movies with Janet Gaynor, runs Toyon; owns it, too, in partnership with Dick Haymes, Spencer Tracy and Ed (Duffy's Tavern) Gardner. Boat-loving men, all of them, they have turned Toyon into a yachtman's paradise. But a feminine touch is everpresent, too—in the pretty girl who greets you at the pier; in the gay interior decoration done by Mrs. Farrell, once Virginia Valli of movie fame; in the lipsticked autographs on the wall of the South Seas bar.

So, ship ahoy for Toyon Bay—accessible only by aquaplane, speedboat or private yacht—or —how exclusive can you get?

Host Charles Farrell with Dorothy Hart and Shelley Winters of Hollywood's younger set

The oval pool is a stone's throw from the sea. Hills, edged with tropical shrubbery and towering trees, rise to the wild mountains above

Photographs by Fink and Smith

A wonderland beach of fine white sand leads to swimming that is right out of this world

When Claire Trevor and M. E. Schacher came over for a day of diamond-in-the-roughing it, Toyon was sunny although fogs hung over Los Angeles



NO

WHEN Deanna Durbin and Felix Jackson separated and she said it was "their business" and could not possibly be of interest to the public, I let her have it, if you will pardon the unladylike expression.

As an actress, a public figure and a personality whose entire career is based on the support of the paying customers, I felt she had no right to issue such a silly statement and I said so over the radio and in my column.

It seemed to me that Deanna was embarked on a campaign to alienate the friends who had affection-

At fourteen she carried more than the weight of her career on her shoulders



Don Ornitz

Deanna Durbin of "For the Love of Mary" is facing a new life

HELP WANTED

BY LOUELLA O. PARSONS

Too honest to make excuses, too determined to admit defeat—that has been Deanna Durbin always

ately supported her for years.

It was all over town that she was taking a high-handed attitude with her studio—that she was running her own show and refusing to listen to wiser heads about her movies.

Nor was she being more co-operative with the press. Her sets were frequently closed to visitors. Instead of lunching in the commissary with fellow workers, she isolated herself in her swank dressing room and lunched alone to the tune of high-brow records.

What was the matter? What had come over this girl whose innate charm and lyrical, throbbing voice had captivated millions? How come, this Garbo aloofness?

If I hadn't known and liked Deanna since she was fourteen, I suppose I wouldn't have cared. But I *did* know her from happier days and I was frankly curious and puzzled about this change.

When I asked her to come and see me, as she had often done in the past, I wasn't at all sure she would accept. Neither was I sure that she would talk freely.

But she *did* come and after two hours and (*Continued on page* 70)



Deanna divorced her first husband Vaughn Paul for the same . . .



. . . reason that caused her separation from second husband Felix Jackson



Deanna laughed and laughed when asked about Vincent Price



Bachrach

Bright-eyed dreamer: Barbara Bel Geddes of "Blood on the Moon"

the Bel Geddes Plan

It stems from a lesson learned

by a lonely child—and the love of a woman's

heart divided three ways

By PAULINE SWANSON



Her first big opportunity involved Susan

BARBARA BEL GEDDES knew very early what she wanted out of life. She wanted to be an actress. She had known that since she was a very little girl and had gone with her famous father, Norman Bel Geddes, to watch rehearsals in an empty theater.

And she wanted to be a wife and mother —to have a close, warm family life, the only possible security, she believed, in this frenetic world.

Barbara thinks she grew up the day these two deep urges came into apparent conflict and she had to work out a compromise between them. The big decision came, for Barbara, when she was twenty-two, an early age for important decisions.

She had been married a year and a half to Carl Schreuer, a young electrical engineer. Having, for a time, as one critic put it, "been a sensation in every flop on Broadway," Barbara had turned down a succession of indifferent parts since their baby was born.

Susan was just six months old. But now in her hands was (*Continued on page* 109)

Barbara, who's now making "The Luckiest Girl in the World," wants a house you can live in—not up to



THEY SAY



Betty Hutton had her own ideas about Ted Briskin's office

Cúpid hits the jackpot in

Hollywood but it's the girls

in love who pay and pay



Bette Davis gave "Sherry" the "Northern Light"



Giving husband Navion "Dreamboat" proved two-way treat for Colbert



Romance was riding high when Greg Bautzer got this Cadillac convertible

IT WITH PRESENTS



Desi Arnaz only has one complaint to make about Lucille Ball's gifts—he can't take them with him!

BY SHEILAH GRAHAM

CALLING all men—ages eighteen to eighty! If you are opening a big office and you need stacks of smart modern furniture—marry Betty Hutton! You want a new streamlined expensive automobile? Then get yourself a job as Joan Crawford's best beau—or get a divorce from Jane Wyman! You don't want a car, you want an airplane? Then marry Claudette Colbert.

Simple isn't it—or is it . . .

It is, says Ted Briskin, the ever-loving, ever-grateful, husband of Betty Hutton. Ted is a wealthy man in his own right. So, says Mrs. Briskin, why should his money stand between her and his presents? It doesn't. When Ted recently opened his big factory to manufacture 8MM cameras, as a grand surprise, Betty got in ahead and furnished his office suite from scratch. On the last Father's Day but one, Betty gave Briskin an expensive agate ring with cuff links to match. Last year she bought him six pairs of British-made boots. And for no reason at all, except that she loves him, she also bought her man a star sapphire ring.

Joan Crawford, at one hectic period of her on-and-off romance with Greg Bautzer, reportedly gifted him with a shining black Cadillac (*Continued on page* 76)

I'M JUST WILD ABOUT LARRY



Mr. and Mrs. Larry Parks: Their dream has almost come true

"You're the girl I'm going to marry," he said on their first date. Larry Parks was so right—and the girl he married is so glad

BY BETTY GARRETT

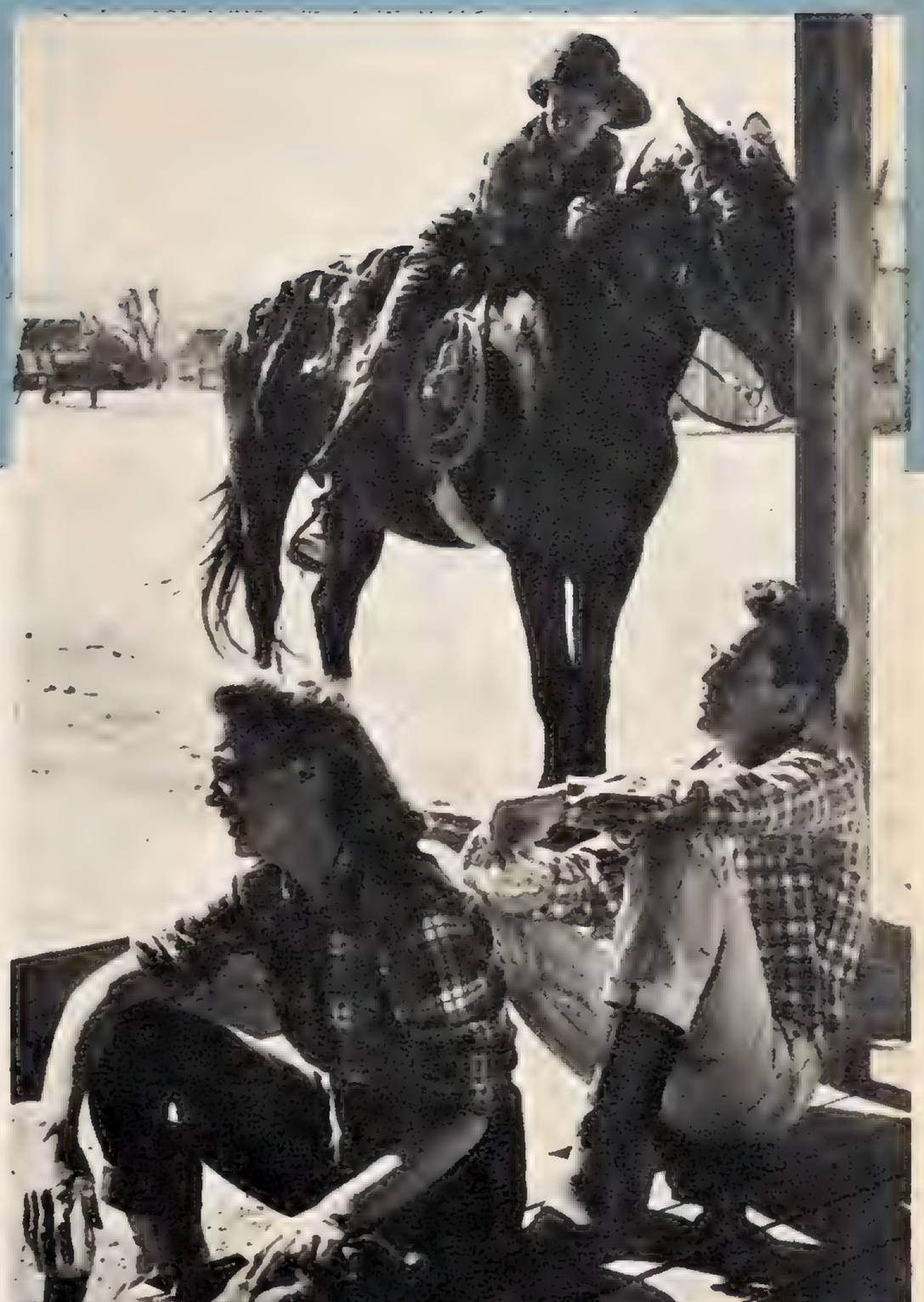


Weekending at Pioneertown four thousand feet above the desert floor





The Gazette had news of the big Saturday square dance



One of the younger townsfolk has a look at the star of "The Gallant Blade" and Betty Garrett of "Big City"

I THINK Larry amazed himself as much as he did me when, on our first date, he asked me to marry him. I should say he told me. "You're the girl I'm going to marry," he said and, thinking he was kidding me, I answered, "You're so right."

We had met at the Actors' Lab in Hollywood, where Larry was directing a variety show and I was the girl in one of the sketches.

Those wonderful weeks after our meeting seemed to fly—then I had to leave for Chicago where I was to open at the Drake Hotel. Larry said, "Will you call my mother? I want you to know each other because you're the girl I'm going to marry." This time I knew he wasn't kidding.

Larry's mother and I loved each other from the moment we met. I stayed with her during my engagement in Chicago. Then, back in New York, away from Larry and his mother, I found myself bursting into tears sud- (*Continued on page* 101)



Automobiles aren't allowed on the main streets of Pioneertown. Betty and Larry gladly settled for a surrey with fringe on top



For the pay-off on Q. 3, Ralph adds a little light touch of his own!



Ralph cuts in on the act when Burt takes the consequences on Q. 9

Play Truth or

He could take 'em or leave 'em. But when he crossed up Edwards, tough guy Lancaster met his match in consequences

1. Q: In your new role of producer, would you hire a certain lad named Burt Lancaster?
A: I already have. But let us say that, as a producer, I'm trying not to hire Lancaster. In the picture we're planning to make in Mexico, "The Eagle on the Cactus," I'm shooting for Dana Andrews. It's a great part and I'd love to play it but I believe Dana would be better for it. However, I am starring in my Universal-International production "Criss-Cross."

2. Q: Did you ever lose a fight?
A: When I was a kid, I was always getting licked, it seemed. But I was always fighting, too, if that means anything. Since I've been grown, somehow I've managed to escape them.

3. Q: And you can escape me, too. This is really for the ladies. Are you "boss" around home?
(As a consequence for refusing to answer, Burt had to prove his nerves were steady by balancing two glasses of water on the backs of his hands. What he wasn't told was that Ralph was on hand to give him a "hot foot.")

4. Q: As a killer—a lady killer—on the screen, do you recommend using cave-man tactics?
A: That depends. If you're alluding to a woman who has any kind of sense, I would say no. But there are some women who have to be treated rough—who ask to be.

5. Q: What qualities do you look for in women?
A: Genuineness, frankness, sincerity.

6. Q: What feminine trait do you dislike most?
A: I hate "tricks." Most particularly that "you-great-big-wonderful-man-you" routine. Far from flattering, it actually shows no consideration for the person involved. I consider it most unwomanly. If a woman pulls it on me I dislike her immediately.

7. Q: What's the most dangerous feat you ever attempted?
A: It could be this Photoplay quiz—if we don't leave the ladies, or get back on the subject of how wonderful they are. The most dangerous? Acrobatics in the circus, I suppose. Any off-timing can mean death. But it doesn't bother you too much—you know you're well-trained.

Tune in Truth or Consequences with Ralph Edwards Saturday

Consequences with Burt Lancaster

GAME CONDUCTOR—RALPH EDWARDS



He's no dumbbell! The star of "The Unafraid" has Yvonne De Carlo help out on Q. 13

8. Q: Have you ever known fear?
A: Surely. All the normal fears everyone has—death, the unknown. I wouldn't call it fear, but I have a certain sense of trepidation about my work. The important thing is to realize that nothing is important enough to continue fearing it. If you're forced into something which might have dangerous consequences, go ahead and gamble on it. Actually, it's good for us to be a little afraid—to stay aroused, to be aware of all the difficulties of a tough problem.

Q: Producer, name some stars who will never be on your pay roll.
(As a consequence for not answering, ex-circus performer Lancaster had to perform a feat

(Continued on page 91)

Q. 14 put Burt in a ticklish spot —for some Edwards funny play

on NBC 8:30 P.M. (EDT)

Tap happy

That's Fred Astaire, back on his feet in Hollywood, worrying blissfully, as he takes a second fling at fame

BY HERB HOWE



The Astaires (here with Randy Scott) built a house for racing cups



His own meanest critic, he once labelled his performance "grotesque!"

LEGS are regarded—by bankers as well as by boulevardiers—as gilt-edged securities, particularly when attached to winning horses and Fred Astaire.

Mr. Astaire's legs were insured for a million dollars by RKO fifteen years ago. They paid off in the first picture.

Today Fred's are not the only winsome legs in the Astaire compound. His race horse Triplicate legged in with $240,000 so far and has a good chance for much more. But Trip has four legs. With four legs Mr. Astaire could pull the box office out of the current slump. In fact, he is doing it with two, now that he has retired from retirement and is back into his size eight dancing shoes.

Debonair as on the night he dazzled Broadway at seventeen, Mr. Astaire is entering upon his second life. That's what he says.

Mr. Astaire passed away a couple of years ago, but not quietly. The uproar in press and fan mail threw him from his bier.

His rebirth was jubilated under the appropriate title of "Easter Parade," and soon there will be dancing in the streets all over the world as teenage tots and elder blooms do the Astaire Swing Trot which he thought up in purgatory between his two lives.

It was purgatory, says the refugee from retire- (*Continued on page* 95)



Fred and Judy Garland dust off their shoes. . . .

as new song-and-dance team in "Easter Parade"



For dancing on a dime, the Astaire Swing Trot



A fastidious dresser, he's been known to try on a suit fifty times!



Color Photographs by Hubbell and Bull



Jeanne, of "Apartment for Peggy." You have to look closely to catch the Crain sparkle

SMARTEST GIRL IN TOWN



ASK any Hollywood native who the smartest girl in town is and you'll hear: "Goddard! She has the first dollar she ever made—multiplied many times!" Or, "Well, Missy Colbert certainly doesn't belong in any dull group." Or, "Wanda Hendrix could compete for that distinction—if she doesn't have it already!"

Likely enough no one would mention Jeanne Crain. She's my candidate, nevertheless. There's no flash about Jeanne. She doesn't make opinionated speeches. She doesn't seem to have the least impulse to exhibit—to talk about the flattering new contract she received from her studio—to mention the fact that the land upon which she and Paul Brinkman built their streamlined homestead has tripled in value . . .

Neither does Jeanne exhibit in her appearance. I saw her in New York while she was on location for "Three Wives." She wore a tailored crepe dress almost the color of her brown hair, which she still wears long. She'd like to have it cut modishly short—but doesn't because Paul likes it the way it is. In California, she's partial to casual clothes; a powder blue corduroy skirt, sapphire blue sweater, gold and coral beads knotted and twisted at her young throat, gold kid sandals and, perhaps, a violet coat.

In both appearance and manner, Jeanne is reminiscent of a girl in a daguerreotype, until you look at her more closely—closely enough to be aware of the sparkle in her eyes—or listen to her carefully enough to catch the underlying zing in her voice. Like most people, I was completely fooled by Jeanne.

I met her in 1943. Darryl Zanuck introduced me to her at the Twentieth Century-Fox studios. "Imagine trying to make a star out of that little girl," I thought and said. (*Continued on page* 97)



Jeanne and Paul are planning a safari to Africa



Cover Girl

Jeanne Crain fools you if

you think she's just young and sweet—

for she has that certain some-

thing that made Eve a first



This was baby Paul's first step in the right direction—towards Mama



Her sketchbook is filled with drawings of Paul Jr. from birth


HARV

Please Dress

The boys were smooth, the girls S.D.B.

(strictly dream-bait)—even the moon came

out for Liz Taylor's first formal party

Liz, "super" at hair-dos, tries out a "Taylor Special" on Lois Butler. Ann Blyth and Lois go for lace shortie gloves with formal dresses.

That's strictly the "old" look Ann is getting from Roddy McDowall!



Photographs by Don Ornitz



Liz's pink and silver corsage came later. Marshall Thompson checked the color of her dress

THIS is the season when girls begin to wonder how he will look in a tuxedo instead of swim trunks . . . when the budget is unbalanced for a new dress pretty enough for a ball . . . when "Please Dress" is likely to appear on invitations. Elizabeth Taylor's first formal began at eight with a chafing dish buffet and ended at midnight. Her family disappeared, as they had promised to do, leaving Liz, as hostess, in complete charge of everything—even, alas, to attend to the final rites of cleaning up.

Please Dress



Putting on a tux is worth while when your hostess looks like this. It's eight o'clock, party time, as Marshall greets a lovely Liz



After dinner they played charades. Liz makes like the Queen of Sheba for appreciative audience Marshall . . .

Liz planned the menu, served tea in the living room after dinner. This was Lois's first date with Lon





Ann, Roddy, Lon McCallister and Lois. Missing—and missed —were Jane Powell and Tommy Breen, both out of town



Liz is proud of her collection of records, got the gang in the groove with a waltz for that dressed-up party mood

The dreamy mood didn't last long! Liz and Marshall decided to cut a rug with some fast jitterbug steps



Midnight—but for Liz, a weary Cinderella, there still remains the eternal battle of the dishtowel





Leave It To Mac

Tall, dark and deliberate,

Macdonald Carey is

taking Hollywood with

Scotch caution and Irish charm

BY MAXINE ARNOLD

MACDONALD CAREY is a native son of Iowa, where they grow them tall, dark and handsome. He's never been down to the last cardboard in his shoes. But when his father, a Midwestern banker, lost money in the crash of 1929 he washed dishes at a sorority house while attending university. The girls usually dried the dishes for him, however . . . so he could take them to a dance later on.

Originally he planned to be a lawyer and attend Dartmouth. But the crash of 1929 changed this and he went to the universities of Wisconsin and Iowa where he got an M.A. degree in dramatic art. Following a session with Shakespeare he decided to go more commercial and, in Chicago, worked on soap operas and "The First Nighter" program on the radio for two years.

One night, at a relative's home, he met Katharine Cornell who said conversationally, "When you come to New York you must see Guthrie McClintock. Taking his red suitcase, $100 he had saved and four days off, he went to New York. Most of the parts were cast except a bit in a (*Continued on page* 111)



Close-up of the Careys in action: Mac, Betty and baby Lynn

Iowa Independent: Macdonald Carey of "The Great Gatsby"

Smith

My



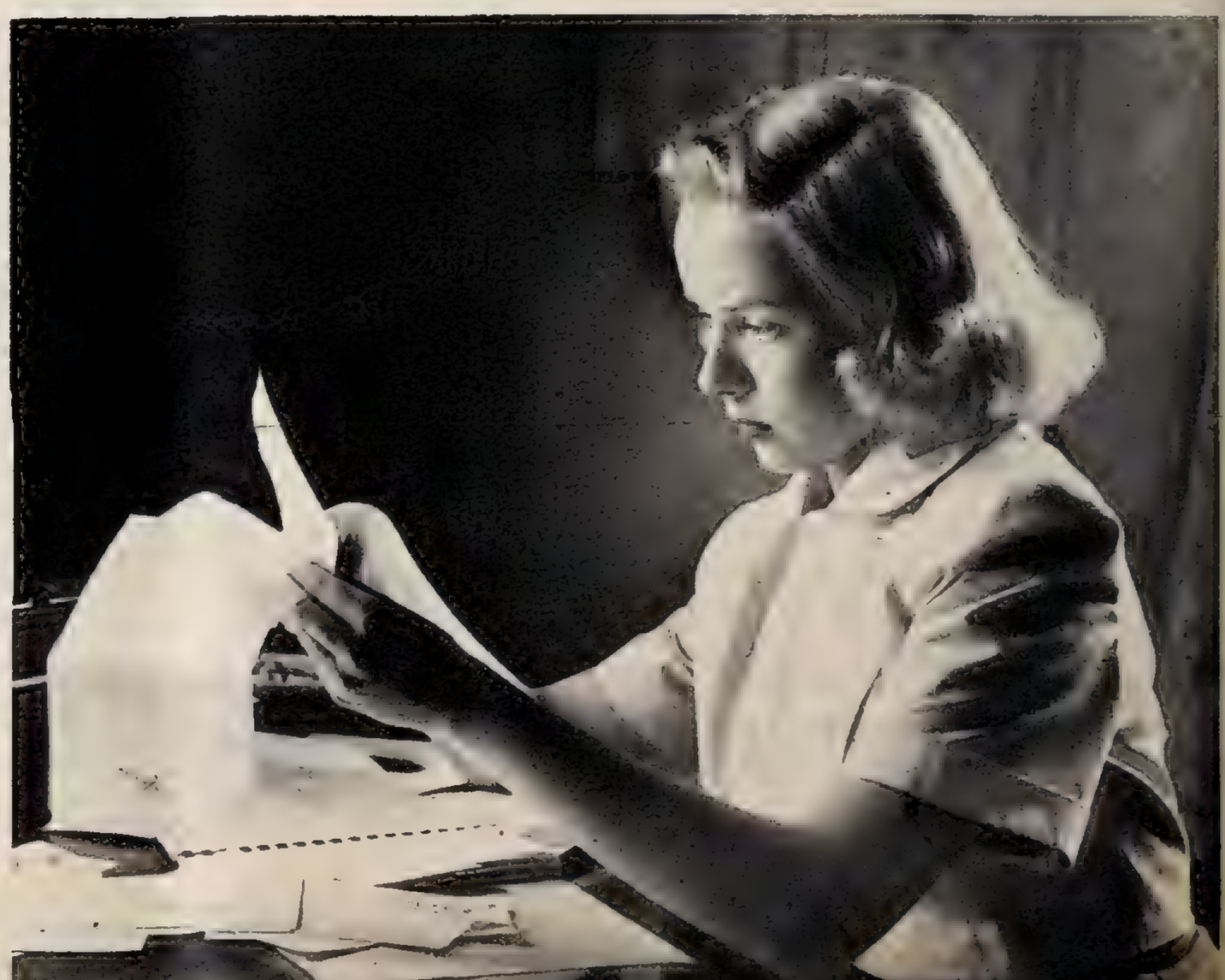
Pictures meant the nearest movie, then. But that was in the days B. A. (before she acquired her own apartment!) Diana's latest picture is "Ruthless"

Photographs by Don Ornitz



In the old days Diana was a "castaway"—her clothes were everywhere but in the closet. She knew that Mother would pick up the pieces!

Budgets were Father's headaches—now Diana knows why!



teen-age mistakes

She raised the battle cry of her age

—now at twenty-one, she's solved the parent problem and discovered what all the shouting was about!

BY DIANA LYNN

NOW that I am twenty-one and living alone, I can see the mistakes I made as a teen-ager. Mistakes about clothes, friends, love and a number of other important things.

First let me say emphatically, I do not agree with those who say the teens are one's happiest years. I found them painful and confusing.

When I entered my teens, I was discovered by Hollywood. My parents had been prepared for the possibility that someday I might become a celebrated pianist. But a career in motion pictures was something else again. While they hesitated to consider what was best for me, I screamed and wailed, "I'll never forgive you if you don't let me."

I used that battle cry of the teen-ager to the day I moved into my own apartment. My parents have heard me cry out again and again against their efforts to do what was best for me.

Clothes provoked the cry. First there was that herd instinct to dress like all the other girls, regardless of how the clothes suited me.

Then came the stage when I wanted glamorous clothes. At sixteen I had an awful row with Mother over a cocktail suit I bought. It was heavy brocade in black and deep green. I wore (*Continued on page* 104)



Dancing until three was fun—until she fell flat on her career!



The changing years! Now Diana waits on her parents!

Esther keeps her guests busy eating salad as the chops cook—and there's crushed ice under that bowl of crisp carrot and celery sticks. Clockwise: Betty Garrett, the Ricardo Montalbans, Bill Tracy, Ben, Esther, Larry Parks, Mrs. Gerry Dolin

BARBECUING GOES

Dessert, old and new: The Lazy Daisy Cake recipe has been in the Williams family for years—the Pineapple Dream is Esther's own new trick

Mrs. Montalban (Loretta Young's sister Georgianna) and Esther lend a helping hand to Bill Tracy. Esther believes that guests have more fun when they can share the hostessing







Esther relies on husband Ben Gage for the main course, which is his specialty, marinated charcoal-grilled chops

INDOORS

Ben, who has a shiny medal to prove he once was marble champ of Illinois, gives a few lessons before the game begins



Something new! Photoplay introduces a new party-series with a hearth-side view of Esther Williams's living-room barbecue

BY KAY MULVEY

ON THE evening that Esther Williams and Ben Gage planned a barbecue, rain threatened. Undaunted, Esther moved her party indoors. Try a living-room barbecue sometime. It's fun!

Esther kept her guests busy eating salad while Ben popped marinated chops on the hot grill over the charcoal embers. The mixture for marinating is Ben's own. It consists of: approximately ¾ cup olive oil, a dash of salt and pepper to each chop, the juice of 3 lemons and a bruised clove of garlic. Ben soaks the chops in this mixture twelve hours before a party. The mixture left over is combined with a bit of prepared mustard and used for basting.

Even though Esther is one of those gifted people who can fly through a domestic job at a moment's notice, she plans her menus so that most of her work is done before the guests arrive.

Esther baked the potatoes while she prepared lunch. Leaving a neat half shell, she scooped the potatoes out into a mixing bowl and whipped them with about a pint of sour cream, 2 tbsps. of chopped chives, ½ tsp. of Worcestershire sauce, salt and pepper. Then she loaded the potato mixture into the shells, topped it with a sprinkle of paprika and browned them in the oven just before serving.

For the salad, Esther broke lettuce by hand, quartered tomatoes and sliced cucumbers into a huge bowl. The avocado was added at the last minute, so that it wouldn't turn brown. The dressing contained about five times as much garlic oil as wine vinegar and salt and pepper to taste.

The Pineapple Dream dessert Esther made with a ripe pineapple, cut in half. She scooped the fruit out of the shell, cut it in chunks and put it in a bowl with powdered sugar. These prepared chunks were then stored in the icebox. At the last minute Esther put them into one half of the pineapple and filled the other half with raspberry sherbet. Coconut cake is divine with this dessert. Esther's Lazy Daisy Cake is quickly and easily made. To 2 well-beaten eggs, add 1 cup sugar (slowly), 1 cup sifted flour, 1 tsp. baking powder. Mix together and beat about 2 minutes. Add 1 tsp. vanilla and ½ cup of boiling milk into which 1 tbsp. of butter has been melted. Beat and pour into square, greased baking pan. This is a very thin batter. Bake in 350-degree oven until light brown. As soon as the cake is taken from the oven, pour on the topping and sprinkle with grated coconut. Put back in the oven just long enough to brown.

Topping: Bring to a boil 5 tbsps. brown sugar, 3 tbsps. butter and 2 tbsps. milk.

Who said you have to spend a young fortune to give a good party!

Star in your home

Make that one-room apartment

a gay deceiver that will keep your guests

guessing and your budget within bounds



A tiny terrace for entertaining gives added attraction to Adele Jergens's one-room rustic house on a hill





by *that famous Hollywood director and decorator*

mitch leisen

Sailcloth drapes, heavy enough to hang unlined, are floor-length—create the illusion of a larger window when drawn for the night



Natural color burlap covers the daybed, built-in closets hide the bedding—but star item is a coffee table which can be raised to dining-table height



Adrian Booth matched draperies and daybed cover, gave added drama with red bed-flounce and cushion trim

SINCE I began this series for Photoplay, I have received an increasing number of letters from young women who live alone in one-room apartments and hate it. They want their room to become so charming it will convince some man they must be immediately taken out of it and installed in a mansion for two. This I regard as most laudable.

I trust you have chosen your basic room wisely and well. In smaller communities where you are possibly living in one room of someone else's house (even your parents') you may face more difficulties—or even less. I am pretending that, as you read this, you haven't a thing except four walls, a floor and a ceiling—with at least the use of a bath and kitchen. Also, that you have imagination, ambition, and a limited budget.

Since you are a working girl, you obviously will spend more after-dark hours in your apartment than daylight ones. This may influence your choice of colors.

Start, then, with these three rules: [1] No room looks furnished without window drapes and floor coverings (notice, I don't say carpets). [2] No room looks lived in unless there is a bit too much in it. [3] You are not liked for yourself alone. (*Continued on page* 113)



Liz Scott's dining alcove features built-in cupboards for linens and dishes, shadow-box for her cherished what-nots

ON THE STYLE FRONT

It's the original touch that puts the accent on feminine charm



Double take: Betty Hutton's all-duty gabardine, versatile as it is practical, is the fashion of the month



Ruth Warrick designed her blouse with the stand-up Flemish collar



by *Photoplay's Reporter-about-town*

edith gwynn

Rhonda Fleming features the soft gaiety of silk print under her furs



OUR choice for the fashion of the month is picked right from Betty Hutton's personal wardrobe and we can't imagine a more perfect or usable early fall dress—with or without coats. It's a Sophie shirtmaker dress of finest gabardine, "dressed up" with its white collar and cuffs which are solidly embroidered with tiny white beads. The dress is soft gray and its belt is engraved silver. Her little off-the-face hat is of matching gray felt, with gray veiling and a double pink rose placed at just the right angle on one side. The collar and cuffs of this comfortable, free-moving dress are double, which means they could be made detachable, creating a smart, plain dress to shop or lunch in—and with the "trimmin's" back on, it automatically becomes an outfit in which you can go on to cocktails or dinner. Betty is wearing warm-weather shoes and gloves, but dark brown, black or dark green accessories would go equally well. It's really an ideal all-year-rounder. P. S. Note the shoulders—not square, but really broad! (*Continued on page* 93)

Mrs. Nicholas R. du Pont

HER FACE tells you the charming story of herself

In Mrs. du Pont's lovely face you see the true reflection of her lovely inner-self. For her face shows you, with its sparkle and beauty and intelligence, what a completely captivating woman lives back of it.

Does *your* face let the real *You* come through—so that others see you as you want to be? Your face is the *outer* picture of your *inner-self*, remember. And, it can be such a delightful, enjoyable picture, if *you* care enough to make it so.



Her complexion has a beautifully cared-for look—fine in texture, clear, soft

She uses Ponds'! "I can't imagine a finer face cream," Mrs. du Pont says

A CHARMING FACE reveals *you* as a charming person. Don't think your face doesn't matter. It *does*. And so does the care you give it. *Always* at bedtime (for day cleansings, too) do Pond's "Outside-Inside" Face Treatment. *This is the way:*

Hot Stimulation—splash face with hot water.

Cream Cleanse—swirl Pond's Cold Cream all over your face. This softens and sweeps dirt from pore openings. Tissue off well.

Cream Rinse—swirl on more Pond's. This rinses off last traces of dirt, and leaves your skin immaculate. Tissue off.

Cold Stimulation—a tonic cold water splash.

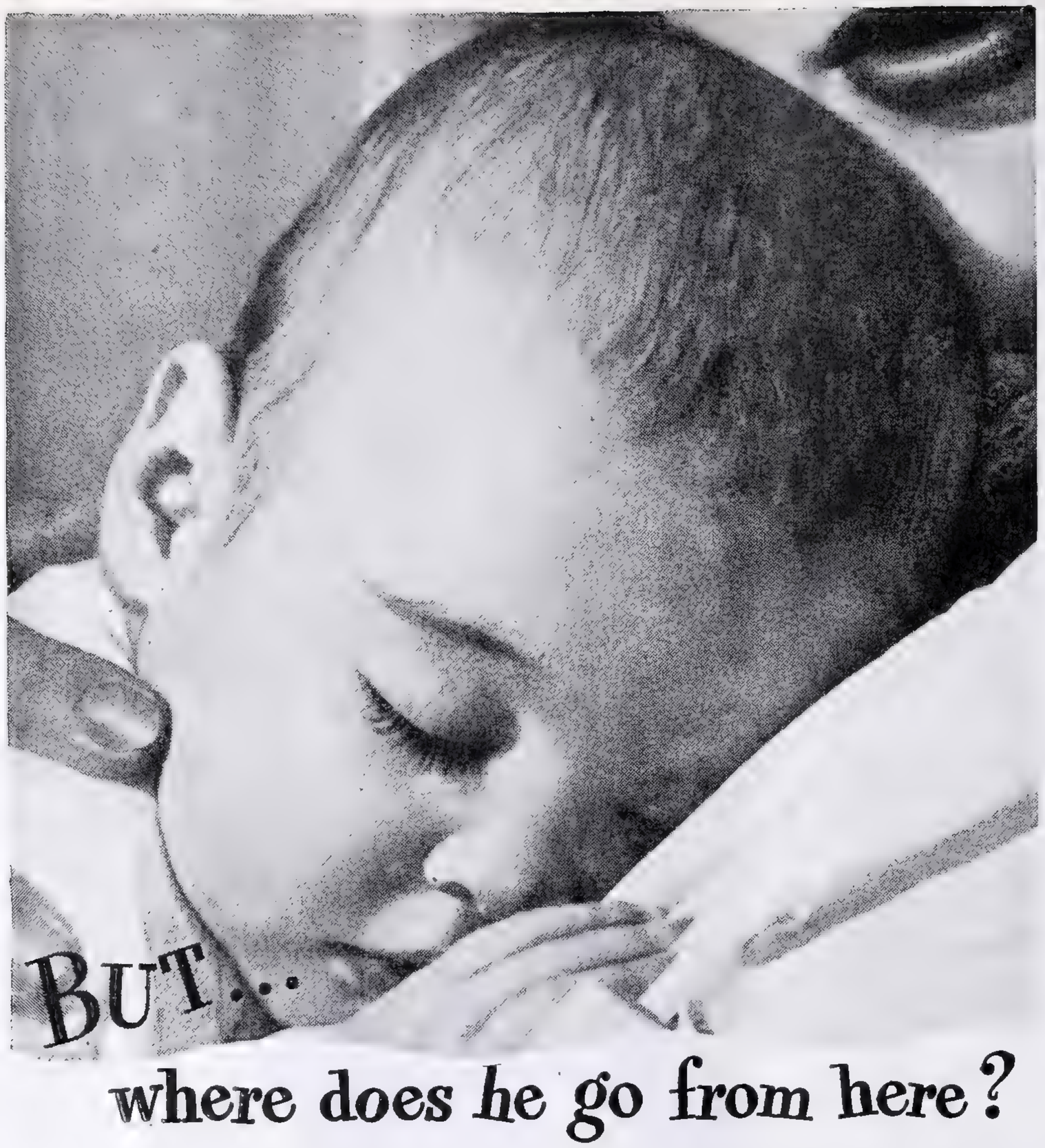
See your face now! It looks *re-made!*

This "Outside-Inside" Face Treatment acts on both sides of your skin. *From the Outside*—Pond's Cold Cream wraps around surface dirt and make-up, as you massage—sweeps them cleanly away, as you tissue off. *From the Inside*—every step quickens beauty-giving circulation.

It is *not vanity* to develop the beauty of your face. It gives you a glowing air of confidence and happiness that wings from you to all who see you. It brings the *Inner You* closer to others.



Pond's is used and beloved by more women than any other face cream. Get yourself a *big* jar of snowy Pond's Cold Cream—*today!*



where does he go from here?



First step? Not quite. For earliest spoon-feedings baby sits in your lap. Often, the first foods after milk are good-tasting *Gerber's Cereals.* Flavor and texture favorites with thousands of tiny tots—and toddlers.



Next step! Doctors approve early introduction of Gerber's Strained Vegetables, Fruits, Meat-combinations, Meats and Desserts. All prepared from the *most carefully* selected ingredients. Tempting, nutritious Gerber's for well-varied menus—are all ready to serve!



Then—baby gradually changes to Gerber's Junior Foods. Same high quality! Same size container—*same low price!* That increases the variety of foods you can serve—*without increasing grocery bills!*

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Beef, Veal, Liver. All-meat? All luscious! Strained and Junior—*one* price!



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FREMONT, MICH. OAKLAND, CAL.

3 Cereals • 20 Strained Foods • 15 Junior Foods
3 Strained Meats • 3 Junior Meats

No Help Wanted

(*Continued from page* 43) a heart-to-heart talk, I feel I've won back an old friend and that I understand many things that were misunderstood before.

She was carrying no chip on her chic shoulder about anything I may have said about her recent conduct. To the contrary, she took both my hands in hers in a warm greeting when we met.

Once again I was struck with her natural, fresh beauty. Deanna's brown hair always looks so well-groomed and nothing is obvious about her make-up.

If I was going to be treated to some double-talk, I wanted it early so we could get it over with. So I didn't put on my interviewing kid gloves when, after greeting each other, we got down to cases.

I SAID, "Deanna, I'm sorry about your break with Felix, particularly because of your little girl. But you are just twenty-six and he is forty-six and I always felt the great difference in your ages would be a hurdle."

She was facing me across a table spread with a tea service. She put down her cup and looked at me steadily before she said, "The difference in our ages had nothing to do with the failure of our marriage. That is true—I hope you believe me.

"You see, I have been married twice. Both times to men associated with me at the studio. When I married Vaughn Paul at nineteen, he was only twenty-three but already an executive at Universal.

"Felix was much older than Vaughn, but he, too, was a studio executive and the producer of my films. Never again will I marry a man who works with me."

"What do you mean, Deanna? Many of our most successful marriages have been between stars and their producer or executive husbands." I was thinking of Joan Fontaine and Bill Dozier and Myrna Loy and Gene Markey and Joan Bennett and Walter Wanger and many others.

"Yes, I know," she nodded. "With many couples it might be an ideal arrangement. But it will never be right for me. I should know that now, after two failures.

"I haven't the sort of temperament that can take being with any human being under the sun twenty-four hours out of twenty-four. You know, many wives say 'No husband should be around the house during the daytime.' Well, I am the wife who says, 'No husband should be around the studio during working hours.'

"If you *are* going to have little temperamental moments—and most actresses do—it is just as well if the man you are married to isn't around to either sympathize or argue with you about them. I found Felix and I were taking home these problems, still discussing inconsequential things that might have been forgotten if we had been apart during the day.

"We never had new and different problems to discuss. Working together all day as we did, we found we had no outside interests, no stimulating contacts to bring to even the ordinary dinner conversation.

"Instead, trivialities of the day became major problems at the dinner table. Or else we knew every detail of the other's day so thoroughly we had nothing to talk about at all!"

She sighed. "One of those things leads to arguments—the other to," she said softly, "utter and complete boredom." Her shoulders rose in a slight shrug. "And that is what happened between Felix and me.

Boredom. Does (*Continued on page* 72)

The Stars Model
Photoplay Fashions on Page 81

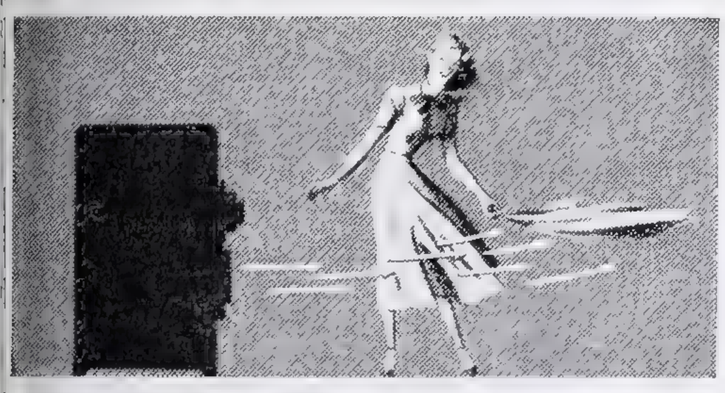
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You save up to
1 gallon of oil out of every 4!

Yes, the Duo-Therm heater with Power-Air Blower has proved in severe tests in a cold Northern climate it *actually cuts fuel use as much as 25%!* Being a Blower—not a fan—Power-Air gets more heat into every nook and corner . . . keeps floors much warmer . . . gives you more heat and comfort at the living level.

The major fuel savings made possible by Duo-Therm's exclusive Power-Air can pay for the cost of your new Duo-Therm and let you maintain your standard of heating comfort!

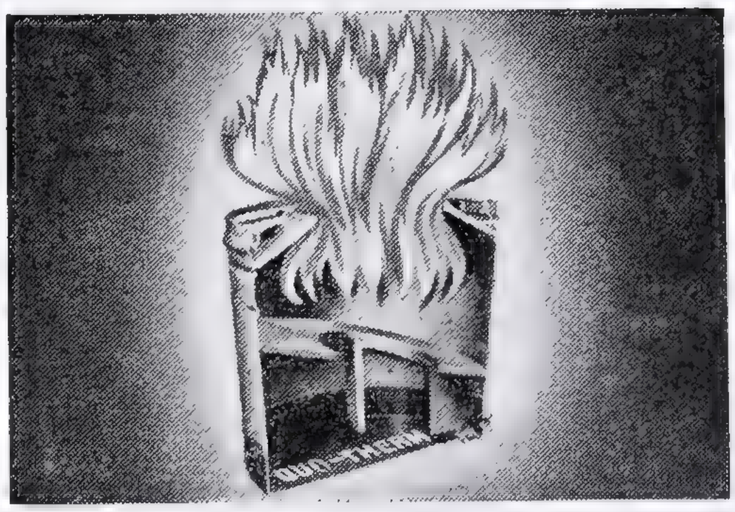


Hot ceiling — cold floor with ordinary heaters.

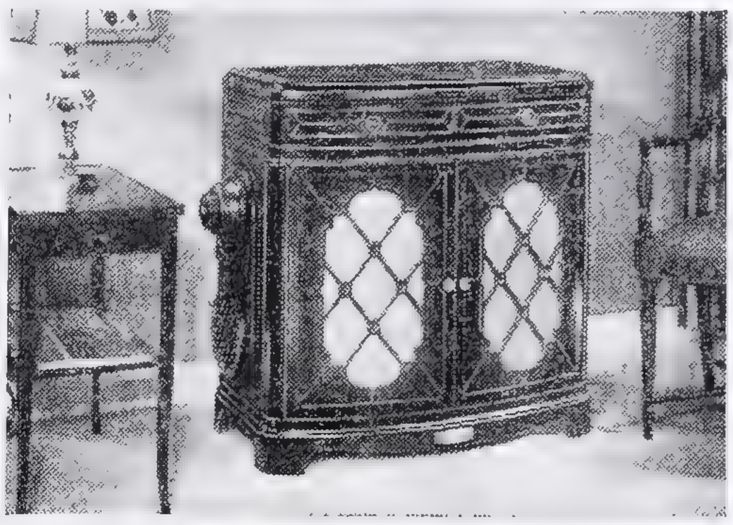
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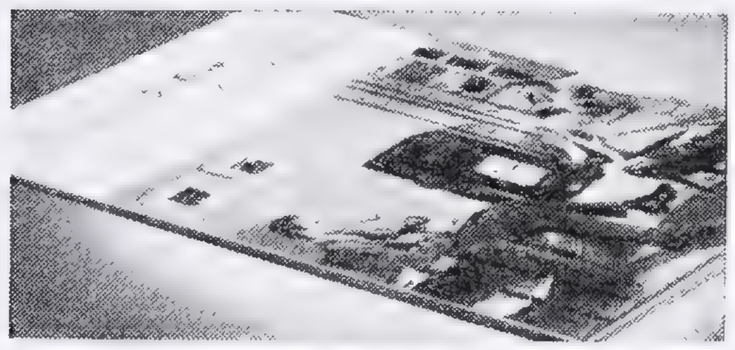


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(*Continued from page* 70) that seem like a slight complaint to bring about the end of a marriage? Well, boredom can be a sea of monotony in which even the most stable of marriages can be shipwrecked. Most women are not as honest as Deanna in admitting it. And she was equally as honest in what she went on to say.

"I don't even know yet whether Felix and I are making our separation permanent. I talk with him every day over the telephone, long distance. Perhaps it seems curious, but now that we are separated by 3,000 miles as well as in our marriage, many things that were wrong between us are wearing thin.

"I admire him so much. He is such an intelligent and well-balanced man. He wasn't happy in Hollywood, so he went to New York to write the new play he'll produce on Broadway. You see, when he was in Germany, he was associated with the legitimate theater and he likes it better, much better than motion pictures.

"HE IS so eager and enthusiastic these days that we sometimes talk for an hour over the telephone." Deanna laughed, heartily. "It's very different from those times when we seemed to have nothing to say to each other."

"And are you planning to go back together again?" I pressed on.

"I don't know. Honestly, I don't. We aren't pressing things now. We are at the stage of waiting—waiting to be sure that whatever we decide is the right thing. Neither of us has any reason for rushing into a divorce."

Ah? *That* was interesting. I had heard that Deanna had two new beaus and couldn't decide between them.

"What's all this about you and Vincent Price lunching and dining almost daily? Or about you and good-looking young Al Proctor?"

She threw back her head and laughed again. "Taking them one at a time—Vincent Price is just divorced and he is not in the least in love with me. We happen to be working on the same picture. We're both lonesome, so we have had dinner several times, but not every night, by a long shot.

"As for Al Proctor, he is my singing coach and I am working very hard with my voice these days. You see, I have a great deal in common with both these attractive gentlemen—but that is all there is to it."

She spoke of both men with a light lilt to her voice that made me believe what she said. But, suddenly, she became more serious.

"Louella," she said—and I think it is the first time Deanna has ever called me by my first name, the "Miss Parsons" being a definite hangover from knowing me ever since she was a little girl—"there are just two vital issues in my life right now—and neither is a man.

"I am completely wrapped up in my two-year-old daughter, Jessica, who is a never-ending source of joy and happiness to me. And I want to make good pictures, fresh pictures, gay pictures like the ones that first brought me stardom."

Obviously, Deanna was not ignorant of the talk that her last few pictures had been far below the Durbin par.

"A great many people think that you or Felix, or both of you, made bad selections in your screen stories and in the songs you sang," I prompted her. "Do you think your husband, as your producer, unduly influenced your judgment?"

She shook her head emphatically. "I don't agree that Felix made poor pictures with me," she said, loyally. "And how silly to blame him for taking me out of little girly-girly (*Continued on page* 74)


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NOT A SOAP...LEAVES NO DULLING FILM

(*Continued from page 72*) roles and giving me something like 'Christmas Holiday.'

"I am twenty-six years old. We knew I couldn't go ahead playing little girls with a big sailor hat on the back of my head. So we decided a quick change was better than a gradual breaking away. Hence the naughty heroine of 'Christmas Holiday.' After that we compromised—part nice, part naughty heroines."

Well, the paying customers didn't share Deanna's opinion, for Jackson was taken off her films and a fresh effort made to revive the Deanna who had been so popular in the old days, eleven years ago.

As yet, that movie hasn't come along—although I have not seen her latest picture. But I know, after talking with her, that her screen career is very seriously on her mind and the care, effort and hard work she is putting into every scene these days may be what is causing some people to say she is being temperamental.

I SINCERELY believe her aloofness is nothing but concentration. For, as she said, she wants more than anything else in the world, to make good pictures.

It is so easy to understand Deanna's side of things when you talk with her. In many ways she has had the most unusual starring career of any girl in pictures, and I do not except Shirley Temple or Judy Garland, her companions in juvenile careers.

At fourteen, she had on her shoulders, not only the success of her own films, but she was also carrying the fate of an entire company. Her films alone saved the old Universal company from bankruptcy. As a child singer her voice of operatic timbre was a novelty and a sensation. And then, life started rushing at her in overpowering gusts.

The public and the studio were flabbergasted when their teen-aged beauty fell in love with Vaughn Paul and took a firm stand about marrying him. With absolutely no one on her side, Deanna up and married her Prince Charming. When Shirley Temple married John Agar, the world smiled in tolerant affection. When Deanna Durbin, at the same age, took a husband, Wall Street and a million stockholders shuddered.

There was this same business of standing alone and making her own decision in the face of disapproval when she realized her marriage with Paul was a failure and she divorced him.

Several years later when she met and married the mature Felix Jackson, there was still that unspoken but definitely implied antagonism. On the heels of this came family trouble—a humiliating lawsuit with her sister.

I am not saying that she has not been wrong in her decisions at times. But, I do believe that not only did Deanna feel she was right but that she had the courage to fight for her convictions.

This constant battling ever since she was a child, this habitual stand of being one-against-the-world, has not left her a *Little Miss Milk Toast.*

Nor has it left her a cry-baby, either. She does not expect or want maudlin sympathy. If she has failed in two marriage tries, she is not asking her fans to produce shoulders for her to weep on. She made her decisions, and she is willing to pick up the pieces herself, without putting the blame on anyone else.

No, all this new Deanna is asking is the dignity of a little privacy while she tries to work out her personal problems. Also a little patience from all of us who are fond of her while she works hard, hard and harder to give us what we know she can do on the screen.

I'm for her. Aren't you?

THE END

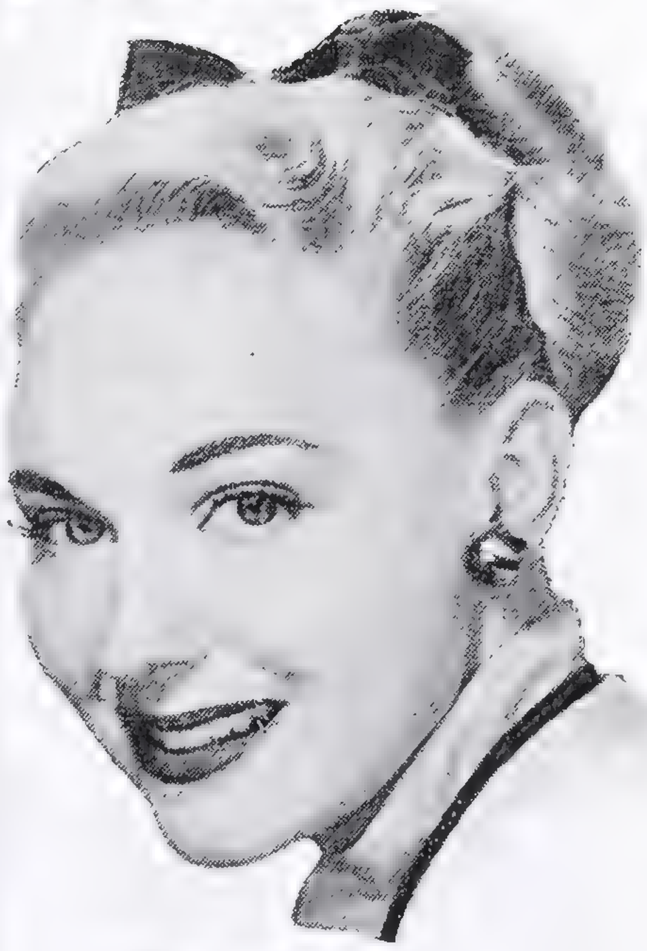


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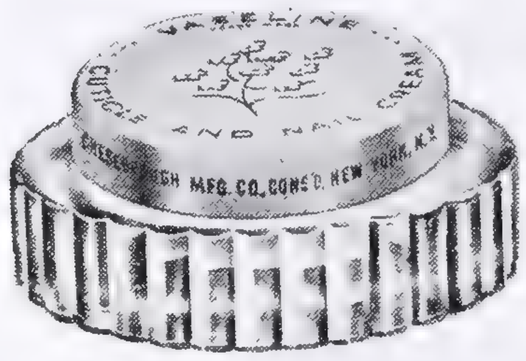
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8. Gives hands that well-groomed look
9. Daintily peach-colored
10. In sparkling crystal jar



They Say It with Presents

(*Continued from page 47*) that set her bank balance back by $5,000. This is quite a reverse play on the situation when Joan was courted by cowboy Red Barry. Then he gave Joan a white mink coat and oodles of jewelry. He didn't pay for them—but the thought was nice anyway!

Of course, not all of the presents given by Hollywood glamour gals are expensive. Sometimes they are merely cute. For instance, Ingrid Bergman asked her husband Doctor Peter Lindstrom, "What would you like me to give you for your birthday?" Ingrid makes maybe fifty times as much as Doctor Lindstrom, who is known in these parts as a top brain surgeon.

"I've always wanted a Boxer dog," said Doc Lindstrom rather wistfully. The doctor was surprised when Ingrid's idea of a Boxer turned out to be a Labrador retriever!

CLAUDETTE COLBERT says the sky is the limit to prove her love and affection for her hubby, Doctor Joel Pressman. For Christmas last year, she bought him a five-passenger Navion plane. Claudette, always practical, is taking lessons from the Doc and she'll soon be as good at flying as she is at everything else she does—like skiing, painting and acting.

Before Bette Davis married William Sherry, he earned a living by pounding people into shape. As a hobby he was a painter. With marriage he switched his hobby into a full-time occupation with the approval and insistence of his movie-star wife. For their second anniversary, Bette gave him a completely equipped studio with a beautiful north light to go with it!

Shirley Temple is a shrewd little cookie who believes in spending her money to the greatest advantage and this includes her presents to her husband, John Agar. When he came out of the service, she gave him the one thing he needed most—a complete new set of clothes. Remember how hard it was to get clothes in those days?

Ginger Rogers only believes in doing things by halves, when it comes to giving her husband, Jackie Briggs, a whole half share of her independent picture company! Before the war, Jackie was a bit player at RKO. When he changed Ginger's last name, she changed his status and gave him the full-time job of being her top producer as well as the top man in her life.

When Ginger was married to Lew Ayres some fifteen years ago, she gave him a great big telescope, because Lew liked to lie on his back and gaze at the stars—the astral kind. Now the boot's on the other foot, so to speak. Lew still looks through the telescope, but if he really wants to look at the stars, he can point it downward and look at Ginger. His home in Beverly is on top of the hill, exactly above Ginger's.

What's mine is yours, Rosalind Russell told her spouse, Fred Brisson, when she married him. Like Miss Rogers's husband, his marriage is a twenty-four-hour-a-day business. From nine to six, he is the number one executive in Roz's Independent Artists Company and now with good pictures and good luck at the box office, Brisson could easily earn $500,000 a year.

Rita Hayworth doesn't believe that a girl should buy a man any present that costs more than fifty dollars. And to my knowledge, the only gift Rita has ever given to any man, went to Orson Welles—a gold cuff-button as big as an overcoat button. The story behind the button is a semi-quarrel, when Rita playfully or passionately pulled the button off Orson's overcoat. Orson still has the overcoat and the gold button. But Rita's heart is a lost continent.

June Allyson looks like a cute kid, but she has the mind of a Madame Perkins in the matter of present giving. For Dick Powell's last birthday, she gave him a fully equipped bar—the drinking kind. For Christmas and anniversaries, she gives him things like vacuum cleaners and iceboxes and china. "For our house, of course," grins June. Dick finally retaliated by buying the gun-shy June a pair of six-shooters—for himself, of course.

You can always trust Lucille Ball to be different. And she's different when it comes to giving gifts to her band-leader mate, Desi Arnaz. She gives him tennis courts, tea houses, bath houses and barbecue sets. But because she can't wait for the big surprise to be built, she first of all gives Desi a model of the actual present he will receive later. Big or little, it's all the same to Desi and after he received his latest model of a bathhouse—it hasn't yet been completed in its big form—he grumbled, "Gee Lucille, I never get anything I can take away!"

ESTHER WILLIAMS, a star who has a very healthy respect for a dollar (her home is a little two-by-four place and her swimming pool is the smallest in Hollywood) is another gal who goes overboard when it comes to giving presents to the man she loves—Ben Gage. Ben, her husband, earns his bread and jam as a radio announcer. For his last birthday, Esther gifted him with a shiny new convertible.

Ann Sheridan fits her presents to fit the man. When she was married to Eddie Norris, she bought him a house. Now that her man is Steve Hannagan, she has switched to jewelry for him—her last bauble was a huge star sapphire ring.

When Lana Turner was in love with Tyrone Power, Lana who is generous to a fault, kept dashing to the jewelers to express her great affection for Ty. I remember one lovely present she bought him—jeweled cuff links with four stones that spelled "Dear"—diamond, emerald, amethyst and ruby. It's just a passing thought, but I wonder if Ty wears them on his romance dates with Linda Christian?

Alexis Smith is practical. Her last present to Craig Stevens was a fully equipped work shop. Then she put him to work making furniture for their new home!

Jane Wyman believes in saying it with a car and delivering it, even when the romance is over. A few months before she gave Ronald Reagan his marching papers, Janie ordered a 1948 swank car as a big surprise for him. It certainly was. Because it arrived at his front door, tied up with a big blue bow, the week *after* he moved out of the house he used to share with Jane and the children. He kept the car of course—new cars are so hard to get!

As for Paulette Goddard, she's a girl who definitely believes that it is more blessed to receive than give. She even cajoled a $150,000 diamond necklace from Charlie Chaplin, who is notorious for not giving presents. But I guess, as of writing this story, she is really in love with Burgess Meredith, because lately, she has been presenting him with some rare old brandies—Buzz is a connoisseur—and some expensive antiques for their shop on the farm in New York State. Paulette, you know, bought the up-state farm from her husband before she married him. Now he lives there with her and that's the nicest way I know of keeping your property in the family—marry the girl.

See what I mean? It pays, or rather the woman pays—when she's a movie star—and she's in love.

THE END

Bing and His Pirates

(*Continued from page* 39) and the Pirates replied by slamming out seven runs in one inning! Now, ball players' heads popped out of the dugout to snatch a glimpse of their boss, Bing, up there in the booth and their grins were wonderful to see. And then they went ahead to win the game, 3-1.

I like to think they won that one for Bing. I do know that whenever Old Man Crosby is hanging around their home grounds, the Pirates are almost impossible to beat. Maybe he's just good luck—and ball players are a superstitious lot—but, somehow, I believe it's more than that. I think it has to do with the way Bing feels about the Pirates and the way they feel about him.

When Crosby bought a fourth ownership in the Pittsburgh Baseball Club for a reported $399,000, he did not automatically buy the respect and affection of the men who wear the Pirate uniform. I know ball players. They can spot a phony from a distance of ten bat lengths.

I talked to Bing shortly after he bought into the Pirates. The thing I expected was some gags about Hope's interest in the Cleveland Indians. There were no gags. Crosby was dead serious about the Pirates. "I've been following the Pirates for years," he said, "way back since the days of Honus Wagner and Kiki Cuyler. I've always loved baseball better than any other sport. I'd like to make a go of this. I hope I can do a little to help the team. I'd like," he said, almost wistfully, "for my boys to get in on the game, too."

YOU got the feeling that Bing wanted to be more than just the owner of a ball club. You felt that he wanted to belong to the Pirates, be accepted as one of them and as a guy who loves and knows baseball.

The best way to tell you how the Pirates reacted to Bing's being with them is to let them speak for themselves. It is by no means an ordinary thing for a ball player to talk about one of the owners of the team for which he plays. Owners usually have only a nodding acquaintance with the players. But Bing's sort of "ownership" is as special and different as that set of pipes he has which push out songs.

The first thing you see as you come into the Pittsburgh dressing room is a large radio-phonograph combination. On top of it are stacks of records and around it are generally four or five players eating sandwiches, drinking cokes and listening to the music of guess who. A metal plaque on the machine reads: "*From Bing To The Pittsburgh Pirates.*"

"I want to tell you guys," Bing said when he gave them the set, "that this thing just chews up Sinatra records."

The gang let out a whoop and rushed out to stock up on Sinatra discs. When I visited the dressing room, Wally Westlake, the large, round-faced, slugging center fielder was the first to bend my ears about Crosby.

"Do I like the guy?" he said, as though he thought the question indicated that my mind had jumped the track. "He's one of the greatest fellows I've ever known. I think he loves baseball more than any of us. How can you help but like him?"

The thing that constantly surprises shortstop Rojek is that Bing knows more about the Pirates than they know about him. "He knows more about my career than I do," Rojek said.

The players like to kid broadcaster Rosey Rowswell, telling him that if he continues to let Crosby relieve him on the air, Bing is going to get his job.

Crosby never uses a program when he broadcasts. He knows all the data about every major league player without con-

One Word Led to Another



DISGUSTED—What woman wouldn't be disgusted?—when the lure of mysterious washing miracles and other 'inducements'—ends in the same old weary wash days and dingy, half-clean clothes.



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sulting the book. His talk is spiked with zingy baseball lingo plus the unmistakable Crosby wit.

Nothing delights the Pirates so much as the playful chatter that goes on between Crosby and their beloved coach, the immortal Honus Wagner. At seventy-four, Honus is still climbing into a Pirate uniform. The bow-legged Flying Dutchman was one of the greatest ball players ever. For twenty-one years, he electrified the National League by his spectacular play at shortstop, his tremendous hitting.

The Wagner legend is enshrined in Baseball's Hall of Fame. It will never die. Now, looking like an amiable Santa Claus, his spirit as alive as when he was burning up the league, old Honus is one of the few who can match Bing's natural wit.

"The first time I ever saw that boy Bing," Honus told me, "he was peggin' balls down to second base. I knew then that he was once a ball player and I was going to like him. If Bing had stayed in baseball, he'd have been a success." His eyes twinkling, Honus added, "I guess he got carried away by that foolish idea of singing."

YOUNG Ralph Kiner, home-run king of the National League, is not very long on talk, except where friend Crosby is concerned. In Hollywood, he followed Bing around golf courses and Crosby invited Kiner and other players to the studio to watch how movies were made.

"The guys are so crazy about him," Kiner grinned, "that they'd probably let him play second base permanently. Don't let them kid you, he's not that good as a ball player. I'll tell you that. As a ball player, I'd say Bing was a swell golfer. But what a wonderful guy to have around!"

At the end of the season, the people of Alhambra, California, Kiner's home town, turned out to give him a big homecoming. One of the gifts was unexpected—a watch from Bing Crosby. Somehow, Bing had found out about the welcome home for Ralph and wanted to chip in on it. "When I saw it, I almost couldn't believe it," Kiner said shyly. "The darn thing runs, too."

Kiner steered me on to Frankie Gustine, the tall, handsome third sacker. Gustine comes from a small Pennsylvania town named Waynesburg. In the off season, he coaches the town basketball team.

"One day Bing walks up to me and begins talking about my basketball team," Gustine said. "How he found out about it, I'll never know. But he knew about the players, the games we'd won and lost and quite a lot about my home town. I almost got a lump in my throat listening to him."

The Pittsburgh Ball Club is owned by Frank E. McKinney, Bing Crosby, John W. Galbreath and Tom Johnson. Bing is not just a pleasant, nice-to-have-around figurehead. "We don't make any major deals unless all four of us sit in on them," President Frank McKinney told me. "Bing's knowledge of baseball is extremely valuable. We have twenty farm clubs and Bing keeps up on the progress of all our young players. He loves them and likes to see them fight their way up to the majors."

Manager Billy Meyer, who took over that post this year, is always happy when Crosby catches up with the team. He was a little worried when Bing reported for spring training, figuring he might get hurt by a line drive or break a finger catching a ball. "He soon showed he was a ball player, and could take care of himself," Meyer said.

You can't crowd all the Pirates' comments about Crosby into one story. Ernie Bonham, the robust Pirate pitcher is too big to slight and his feeling for Bing, in spite of the way Crosby rides him about his waistline, is as enormous as his girth.

"Bing fits into this clubhouse as though

he's been around it all his life," Bonham said. "He's more of a ball player, in the way he acts, than he is anything else in this world. Boy, how I love to watch Bing and his kids sit on the bench and holler at the umps. And I like the easy way he handles his boys, herding them in to get hamburgers after a hot session on the field. He sure has them under control and they certainly love their dad."

General Manager Roy Hamey told me he wouldn't attempt to measure, in dollars and cents, Crosby's value to the Pirates. "When Bing is around things begin to hum," he said. "He takes the tension off the players. I can see the difference in them just as soon as Bing turns up at the ball park. It's not just luck that we've lost only one game while Bing has been at the mike. The players see him up there and it does something for them."

Bing's explanation of what his presence does for the Pirates is strictly in the Crosby tradition. "I try not to cause any trouble around here," he smiles.

Bing has caused trouble only once. One afternoon the assistant trainer, Byron Jorgensen, came into the dressing room and discovered peanuts all over the floor. He began to yell and carry on in a horrifying manner. Then he spotted Papa Crosby and the Crosby twins, Philip and Dennis, sitting on a bench, munching away.

"Hey!" young Jorgie yelled. "Don't you guys know that it is bad luck to eat peanuts in a clubhouse!"

"I never heard that one," Bing said, somewhat stunned.

"It's the worst kind of luck!" the trainer said, still shouting. "You guys will have to get out of here with those peanuts!"

All three Crosbys got up and hi-tailed it out of the dressing room.

After Bing and the boys had left and Jorgensen had cooled down, he began to feel terrible. "I've insulted the nicest guy I've ever known in my whole life," he said.

This year, when Bing arrived in Pittsburgh for the opening game, he came down to the dressing room under the stands to visit the players. Before entering the room, he stuck his head in the door. On his face was the lovable Crosby grin. "Hey Jorgie!" he called to the trainer. Jorgensen turned around. "I haven't got a peanut on me. Can I come in?"

The Pirates are still talking about the expression on Jorgie's face when Bing then came all the way into the dressing room and put his arm around the guy's shoulder.

THE END

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You CAN DRESS LIKE A STAR

Photoplay presents reproductions of the Edith Head designs worn by Gail Russell in Paramount's "Night Has a Thousand Eyes"



Gail Russell wearing the Edith Head original in a scene with John Lund and Edward G. Robinson in "Night Has a Thousand Eyes."

Right, Gail models the reproduction of this dress.

You can't help looking starry-eyed and romantic in this reproduction by Fred Perlberg. Gold coin dot taffeta also in red, kelly green, white or black. Sizes 10-16. $25.00. Rhinestone necklace by Coro.

For stores selling these fashions turn to page 88





Gail Russell wearing the Edith Head original in a scene with John Lund from Paramount's "Night Has a Thousand Eyes."
Right, Gail models the reproduction of this coat.



The perfect all-wool covert coat reproduced by Donnybrook. The coat can be worn three ways and all are terrific—completely belted, half belted with the back loose and easy, or no belt. Sizes 10-18. $39.95.

For stores selling these fashions turn to page 88.

The Donnybrook suit has a versatile neckline just made for scarves and blouses, smooth vertical hip pockets and a slim side-slit skirt. Both coat and suit come in green, wine, charcoal gray, brown, copper or black covert. Sizes 10-18. $39.95

What to wear

with the Edith Head Designs

The coat is a natural for working by day or glamour by night. Tie a scarf under the collar or wear it ascot fashion, as shown. Vary your scarves from hardy wool to lightest silk depending upon the season and your mood. Cinch in your waist with a leather belt—on this coat it looks wonderful . . . Dress up your suit with a velvet hat, an exciting lapel pin and suede gloves, bag and pumps in a shade dictated by your suit color . . . The perfect accessories for the evening dress are a gold bag, gold sandals and a rhinestone choker high at your throat. Don't detract from the lovely lines and rich fabric of this dress by too heavy jewelry or loud colors . . . Remove the white collar and cuffs from the faille dress, wear a flirtatious cocktail hat, a rope of pearls and gauntlet type gloves. To this recipe add your filmiest nylons—and get ready for dates...

Gail Russell wearing the Edith Head original.
Left, Gail models the reproduction of this suit.



PHOTOPLAY'S

Pattern of the Month

Wanda Hendrix's suit designed by Edith Head for Paramount's "The Tatlock Millions"

The newest fashion idea from Hollywood is this sleeveless suit. A refreshing change—it has dropped shoulders which give the new rounded look and an over-all effect of softness and simplicity. Milliken's Monotone tweed would be charming made in this pattern and Milliken's also have crepe or satin linings dyed to match or contrast with the tweed. These linings would make stunning blouses.

For sketches and stores carrying Photoplay Patterns see page 88.

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Enclosed find thirty-five cents ($.35) for which please send me the Photoplay Pattern of the Wanda Hendrix "The Tatlock Millions" suit in size (Circle size you wish) 12—14—16—18—20

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Gail Russell wearing the Edith Head original in a scene with William Demarest and John Lund from Paramount's "Night Has a Thousand Eyes." **Right,** Gail models the reproduction of this dress.

For stores selling these fashions turn to page 88.



Change-About

By Edith Head

The best wardrobe for a girl is one adaptable to changes. The clothes I designed for Gail Russell to wear in "Night has a Thousand Eyes" are, I believe, just that—dozens of slight changes will turn them into different outfits.

Take the evening dress: Add a tulle or chiffon stole or cover it with a sophisticated evening cardigan that hugs the waist tightly.

Or take the faille dress. Remove the white collar and cuffs and substitute other sets in plaid or striped material. Or leave the bodice unbuttoned, giving the plunge neckline effect, and wear a gilet or underwaist of striped taffeta, brilliant crepe or jersey. You can make any one of these easily, as they are simply fronts sewed to the waistband of the dress and held in place with a small halter or pins on your shoulder straps.

The lines of the suit jacket are so uncluttered this jacket may be worn over dresses or other skirts, and the slim skirt will look well with either blouses or sweaters. For another change wear this skirt with a sleeveless jersey pull-over, a white blouse underneath—and a leather cincher belt at your waist.

Remember, variety is the spice of life to any wardrobe.



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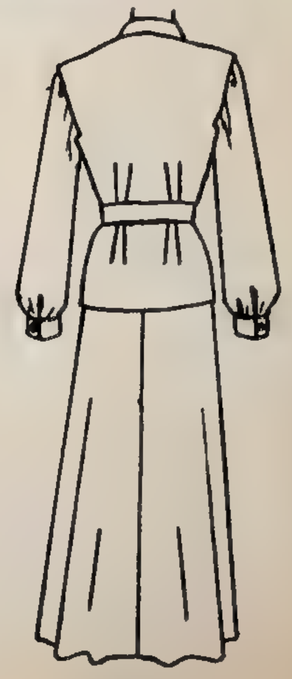
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Pattern Sketches



Front



Back



Geraldine Fitzgerald's eyes have a changeable charm

Beauty Spots

A Charming Hostess

By MARY JANE FULTON

FOUR O'CLOCK on a recent late summer afternoon found us enjoying a spot of tea with GERALDINE FITZGERALD, charming Dublin-born star of stage and screen, on the breeze-cooled terrace of her beautiful duplex apartment atop a tall apartment building overlooking New York's East River . . . It's impossible not to feel immediately at ease with the lovely Geraldine. She has the knack of making you feel she's happy that you came. Her latest Paramount picture is "So Evil My Love." Upon completing it, she gave up her Hollywood home and came East to join her publisher husband and eight-year-old son by a former marriage.

Her Eyes Change Color

As she talked, her expressive hazel eyes twinkled merrily; her lips moved in pretty curves. She wore a simple black dress, but said that when she wants to make her eyes seem green she wears a green dress; if blue, a blue one. What she does to emphasize the beauty of her "changeable" eyes is to touch brown mascara to her lashes and brown eyebrow pencil to her brows in short, feather-like strokes. She also draws a very thin line on her lids above her lashes with the sharply-pointed eye-lining pencil. As her hair is a chestnut brown, she thinks that brown mascara and pencil look more natural on her than black, especially in daylight. Brows, she says, make such a difference in facial expression. Straggly hairs should be plucked out. If your brows are thin in places, lightly touch the pencil to the skin in these spots. Then finger-blend it so people will never suspect that you've "thickened" your brows in this way.

Rouges Twice—But Lightly

Geraldine has skin as fair and fresh-looking as you'd expect a pretty Irish lass to have. And she's fussy about keeping it *clean.* Even our practiced eye wondered if she were one of those fortunates with natural cheek coloring. But no. She told us that she first applies a thin film of light-tinted foundation cream or lotion, then cream rouge, then powder and then a bit of dry rouge over the powder. Yet in spite of this double use of rouge, there was only a faint flush of rosy color to her cheeks. Apply your make-up by a good light, Geraldine advises, and you're less apt to overdo it.

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"LET'S TALK HOLLYWOOD" Quiz



BY GEORGE MURPHY

Master of Ceremonies on the radio program, "Let's Talk Hollywood," NBC, Sundays, 7:00 p.m., EDT. Check local newspapers for time in your vicinity.

Come one, come all! The third time 'round. Questions, answers, on movies we're bound.

Prove yourself a Mastermind if you make 90 to 100 points; Lesserminds make 70 to 90; Popcornalics average 50 to 70; Sleepyheads 30 to 50, and you're hopeless if you score less than 30.

1. What newcomers became overnight sensations in these pictures? Two points for each correct answer.

[a] "Algiers," [b] "Song of Bernadette," [c] "Blue Angel," [d] "I Wanted Wings," [e] "This Gun For Hire," [f] "Goodbye, Mr. Chips," [g] "Mildred Pierce," [h] "The Killers," [i] "Four Daughters," [j] "Jamaica Inn," [k] "The Jolson Story," [l] "Mother Wore Tights."

2. Some stars are so identified by a particular characterization you're apt to forget their professional names. Who portrayed these characters on the screen? Score two points for each correct one.

[a] Blondie, [b] Dagwood, [c] Andy Hardy, [d] Maisie, [e] Tugboat Annie.

3. Some Twentieth Century composers have provided good film entertainment with stories concerning them. For two points each, whose story is told in these pictures?

[a] "Night and Day," [b] "Words and Music," [c] "Rhapsody in Blue," [d] "'Til the Clouds Roll By."

4. Some stars are gone but not forgotten. Only a few clues are needed to identify them. Score yourself one point for all you can name.

[a] She was Hollywood's girl of laughter who lost her life working on the home front during the war.
[b] The screen's great lover of his day, his death was hysterically mourned by women the country over.
[c] His grin, his twirling rope and his homey philosophy made him the idol of millions.
[d] Sometimes called the 'blonde bombshell', she died at the peak of her career.
[e] A great, gusty woman, she achieved the pinnacle of screen fame and honor late in life.
[f] Noted for his profile, he has been the subject of a biography written by a friend.
[g] His widow produced a motion picture preaching against the habit which led to his death.
[h] Fiery and tempestuous, she shocked everyone by taking her own life.

5. When the stars trudged off to school, many of them were known to their teachers by another name. Score two points for each one you are able to recognize.

[a] Alfred Alderdice, [b] Frances Gumm, [c] Joe Yule Jr., [d] Ruby Stevens, [e] June Stovenour, [f] Dorothy McNulty, [g] Robert Mosley, [h] Jules Garfinkle, [i] Phyllis Isley, [j] Spangler Arlington Brough.

6. For one point each which eight actors have outstandingly portrayed priests on the screen. Name four of them and the pictures in which they appeared.

7. Eighteen star actors have won the Academy Award for outstanding performances. Two won it twice. Name ten. Score two points for all you can name.

8. By their horses you know or have known them. For one point each, whom do you associate with:

[a] Trigger, [b] Topper, [c] Raider, [d] Blackjack, [e] Champion, [f] Flicka.

Answers:

1. *[a] Hedy Lamarr, [b] Jennifer Jones, [c] Marlene Dietrich, [d] Veronica Lake, [e] Alan Ladd, [f] Greer Garson, [g] Ann Blyth, [h] Burt Lancaster, [i] John Garfield, [j] Maureen O'Hara, [k] Larry Parks, [l] Dan Dailey.*
2. *[a] Penny Singleton, [b] Arthur Lake, [c] Mickey Rooney, [d] Ann Sothern, [e] Marie Dressler.*
3. *[a] Cole Porter, [b] Richard Rodgers and Larry Hart, [c] George Gershwin, [d] Jerome Kern.*
4. *[a] Carole Lombard, [b] Rudolph Valentino, [c] Will Rogers, [d] Jean Harlow, [e] Marie Dressler, [f] John Barrymore, [g] Wally Reid, [h] Lupe Velez.*
5. *[a] Tom Drake, [b] Judy Garland, [c] Mickey Rooney, [d] Barbara Stanwyck, [e] June Haver, [f] Penny Singleton, [g] Guy Madison, [h] John Garfield, [i] Jennifer Jones, [j] Robert Taylor.*
6. *Spencer Tracy in "Boys Town" and "Men of Boys Town"; Pat O'Brien in "Angels With Dirty Faces", "The Fighting 69th" and currently, "Fighting Father Dunne"; Bing Crosby in "Going My Way" and "Bells of St. Mary's"; Barry Fitzgerald in "Going My Way"; Gregory Peck in "Keys of the Kingdom"; Frank Sinatra in "Miracle of the Bells"; Charles Bickford in "Song of Bernadette"; George Arliss in "Cardinal Richelieu."*
7. *Emil Jannings, Warner Baxter, George Arliss, Lionel Barrymore, Fredric March [2], Charles Laughton, Clark Gable, Victor McLaglen, Paul Muni, Spencer Tracy [2], Robert Donat, James Stewart, Gary Cooper, James Cagney, Paul Lukas, Bing Crosby, Ray Milland and Ronald Colman.*
8. *[a] Roy Rogers, [b] Bill Boyd, [c] Charles Starrett, [d] Allan "Rocky" Lane, [e] Gene Autry, [f] Roddy MacDowall.*

Play Truth or Consequences with Burt Lancaster

(*Continued from page* 51) under the "big top"—in this case, an umbrella. So Burt walked the tightrope but Ralph cut the rope.)

10. Q: Are you seriously considering quitting pictures, as an actor, I mean?

A: I plan to devote as much time as possible to producing pictures, and to confine my acting to only those parts I'm really mad about doing.

11. Q: Would you like to get "paroled" from prison pictures?

A: I think so. I think the time has come for me to get out of jail. To do more things like "Sorry, Wrong Number."

12. Q: Is that your favorite role?

A: Yes. I really sweated bullets on that one. This was the first part with which I couldn't identify Lancaster on the screen. Usually there's some movement, some characteristics, you recognize as your own. But not this one. Ten minutes after I walked into the theater I gave up looking for Lancaster. Seemed like a different person up there. It's a good movie.

13. Q: Are there any people you would personally like to cast behind bars?

A: I should say Director Siodmak for making me work so hard. He makes me do things over and over with no time off for good behavior. But you want the truth—and to be truthful, there are a few, but I can't say who. (To pay for this one, Burt had to perform with the dumbbells, but he turned the trick on Edwards by making it a double feature—letting lovely-and-not-so-dumbbell Yvonne De Carlo do the performing.)

14. Q: What do you consider the worst decision you ever made?

(This cost Burt another consequence. To prove his acrobatic skill, he had to hang by his feet from the bars and drink a glass of milk. To make the feat doubly ticklish, Ralph applied a feather.)

15. Q: You've portrayed screen tough guys very succcessfully. What is actually the most illegal "job" you've ever pulled?

A: I should take the consequences on this one—and I may yet. But I'll tell you. During the war when I was a Sergeant stationed in the desert near Casablanca, the food was pretty terrible. One day when our company was on guard duty at a ration dump nearby, I instructed the boys to take a truck in and load it with hams, bacon, peaches—everything. Our operation was in broad daylight, so straightforward the Lieutenant in charge thought it was legitimate and didn't stop us. We ate like kings for weeks. I could have been courtmartialed.

16. Q: Have you ever failed at anything you've attempted?

A: Yes. Playing the piano. Ordinarily, it's comparatively simple for me to learn anything in which I'm sufficiently interested, but learning to play a piano—Brother, that really stumps me. I practiced for three months once—hard—and I can maneuver my way through a few simple arrangements. Student stuff. But someday I want to be a real musician.

17. Q: Do you have a temper?

A: Yes. A very bad temper, but it isn't as bad as it used to be. As time goes on, it gets better, a part of the business of making adjustments. I've always tried to control it, but when I really get mad, I go berserk. Really blow my top. Actually, I've never given way to it more than three times in my life. And it's usually the result of an accumulation of things, built up over a period of time.

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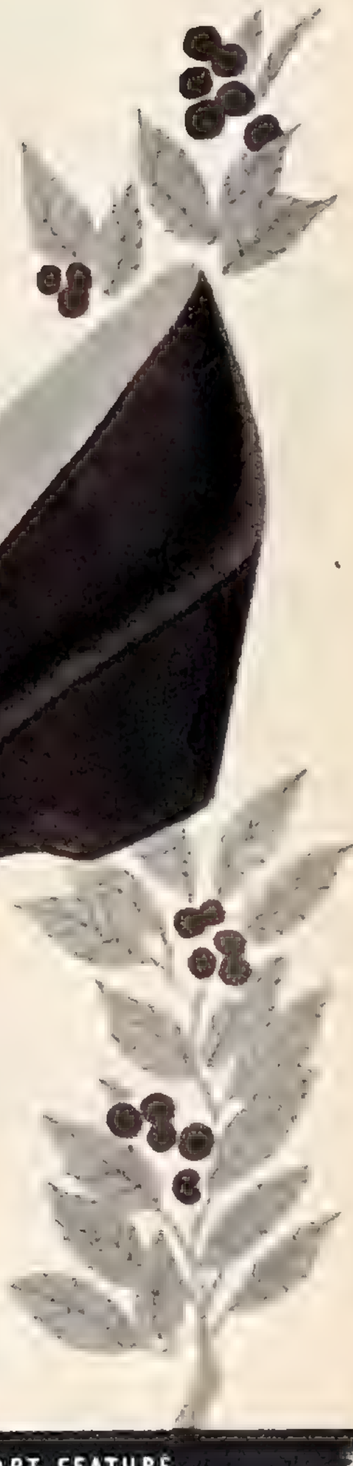
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18. Q: What has been your toughest problem as an actor?

A: To develop sufficient technique to enable me to be more relaxed about my work. A certain amount of tension is good—it keeps you on your toes. But I stay too tense all the time.

19. Q: Do you think you are a better actor for having come up the hard way? Starting life with a tough script?

A: I think that definitely helps. The only way to know about life is to be in conflict with life, otherwise there's no challenge. If it's too easy, people are inclined to be lazy.

20. Q: Do you think Hollywood dealt you film success too soon?

A: No. If it was meant for me to be successful, the timing was right. My experience in other phases of show business had given me a certain sense of timing, coordination and showmanship—and had also prepared me for Hollywood.

21. Q: What scene was most difficult for you?

A: The fade-out with Joan Fontaine in "The Unafraid," where the man purges himself of his entire former way of life to match hers. He must honestly change and it must show in his face. That was tough.

22. Q: What quality is most essential for film success?

A: Personality is the most important physical quality. Personality sells stars to an audience. Success in motion pictures is not only dependent upon good acting. A lot of good actors will never be stars. By the same token, many bad actors are. The ideal combination to shoot at is exemplified by Laurence Olivier, who has both personality and ability.

23. Q: Are you a romanticist?

A: Let's put it this way: I don't believe in fairy tales but I would like to. If you get too realistic—keep breaking life down too much—eventually in the end you will have arrived at nothing.

24. Q: What are your hobbies?

A: Books and music. I find both very relaxing. I like all the classical composers, particularly Beethoven and Mozart.

25. Q: Do you meet people easily?

A: That depends. I'm not too talkative until I feel at ease with them. But the length of our acquaintance has nothing to do with it. You know some people in ten minutes—others you feel you wouldn't know in ten years.

26. Q: Do you remember the most boring time you've ever had at a party?

A: Yes. When I first came to Hollywood. A very boring evening as long as it lasted, which wasn't too long. I didn't know many of the people there and they were chit-chatting a conversation that didn't interest me. So I went over in a corner, sat down and began reading a book. The hostess became irate and told me what she thought about it. And I retaliated with a few thoughts of my own. Whereupon she asked me to leave and I did. The address? I didn't take it down, feeling no future need for it.

27. Q: The lesson, I suppose, being: Leave Lancaster alone—in a library. Are you alone-ly person?

A: Sometimes. I'm pretty gregarious usually, but there are times when I feel I must be alone—away from everyone, including my own family and my wife. But Norma is very understanding. She just leaves me a clear field until I get over it. Actually, I'm pretty easy to get along with. She will tell you that.

28. Q: Do you think you are too independent?

A: No, just too impulsive. I don't think I'm too independent or headstrong. True, it's much easier to go through life agreeing with everybody but often getting nowhere. Sometimes it's better to fight and get results. I never contend unless I'm honestly convinced I'm right.

29. Q: Are you a restless person?

A: Yes. But it's good to be that way. Human progress comes about through a certain sense of dissatisfaction. That's the quality in people that keeps them moving, always searching for something better.

30. Q: Do you think Hollywood's product could be better?

A: In many instances, yes. Motion pictures haven't progressed with the times. Too often the same pictures are made over and over again. Utilizing the same proven-to-be-profitable format. The theory being, why make a better can opener when the one you've got sells like pancakes? We must exercise more vision. Otherwise, life as depicted by motion pictures loses its purpose.

Edwards: In other words, the more you see, the more you make!

THE END



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On the Style Front

(*Continued from page* 68) Another outfit that Sophie designed for Betty is a black satin-finish faille (faille will be more popular than ever this coming season) and it's again "that wonderful relief" from the bright and pale colors of summer. The suit is fashioned with dainty frills of lace edging around the collar, cuffs and peplum of the tailored jacket. The lace (which also has some jet beading) is black. The sheer white blouse is covered with tiny white beads and brilliants. The skirt, though not full, is free-flowing and almost ankle length. A tiny black felt sailor, trimmed with two soaring white feather wings, makes a flashing topper for this lovely costume.

MOST of the Hollywood glamour-belles are still gabbing about Sonja Henie's "annual event"—meaning her out-of-this-world party. Sonja wore white lace, all the family "jools," and a white orchid in her hair. Jennifer Jones sported the shortest haircut in the roomful of femmes with short haircuts. Her tresses are at the two-inch length right now—and getting shorter! Her gorgeous gown was simplicity itself—strapless, tightly draped bodice, rather long waistline, and a skirt much shorter in front than in back, but so magnificently cut that it seemed to have a million folds. Since the gown was fashioned of stiffest, glossy silk beige taffeta, you can imagine how it swayed as she walked or danced.

Loretta Young was wearing that stunning green taffeta gown that Adrian designed for her to wear to the Academy Award doings a few months ago. A couple of nights later Loretta went to a party in the same gown she wore to the Command Performance for England's King and Queen last year! That gal really loves her best "bibs and tuckers"—and sticks to them. And why not? Connie Bennett appeared in a heavenly gown of gray lace, breath-takingly beaded all over with gray sequins and silvery beads; Ingrid Bergman was in a rather meaningless dress of navy blue satin which did nothing for her. Neither does her too-short hair-do. Gives her a "husky" look. But maybe it's grown an inch or two by now.

Speaking of Ingrid, she gave a unique end-of-the-picture party for the cast and crew of "Joan of Arc." She borrowed a set of a French inn which was still standing in the studio and greeted people in her native Swedish peasant costume. A gift of a porcelain mug was at every place and she invited one and all to drink some glögg, the Swedish drink of hot wine and brandy with fruits and nuts, brewed by Ingrid and served from giant silver punch bowls that she hauled over for the occasion.

Hedy Lamarr did some hauling over herself, but she did it in reverse. When she went to Europe she took along a terrific wardrobe, instead of bringing one back as most gals do. She couldn't have found anything lovelier in Paris though than one little number that Eloise Jenssen designed for her. It's an elaborate evening gown of white brocade with an off-the-shoulder neckline which has a soft turned-up cuff. This gives a flower-petal effect. The bodice is long and tight and the full skirt is composed of two enormous circles. The top tier, however, is just about as long as the under one.

Virginia Mayo gets us back into the daytime department with a knockoutfit of light-weight lilac wool that serves any number of purposes. It's a sleeveless jumper (calf length) though the material comes well over the shoulders and drapes softly toward the rather high, sharp V neckline. It buttons almost all the way down the front with self-covered buttons



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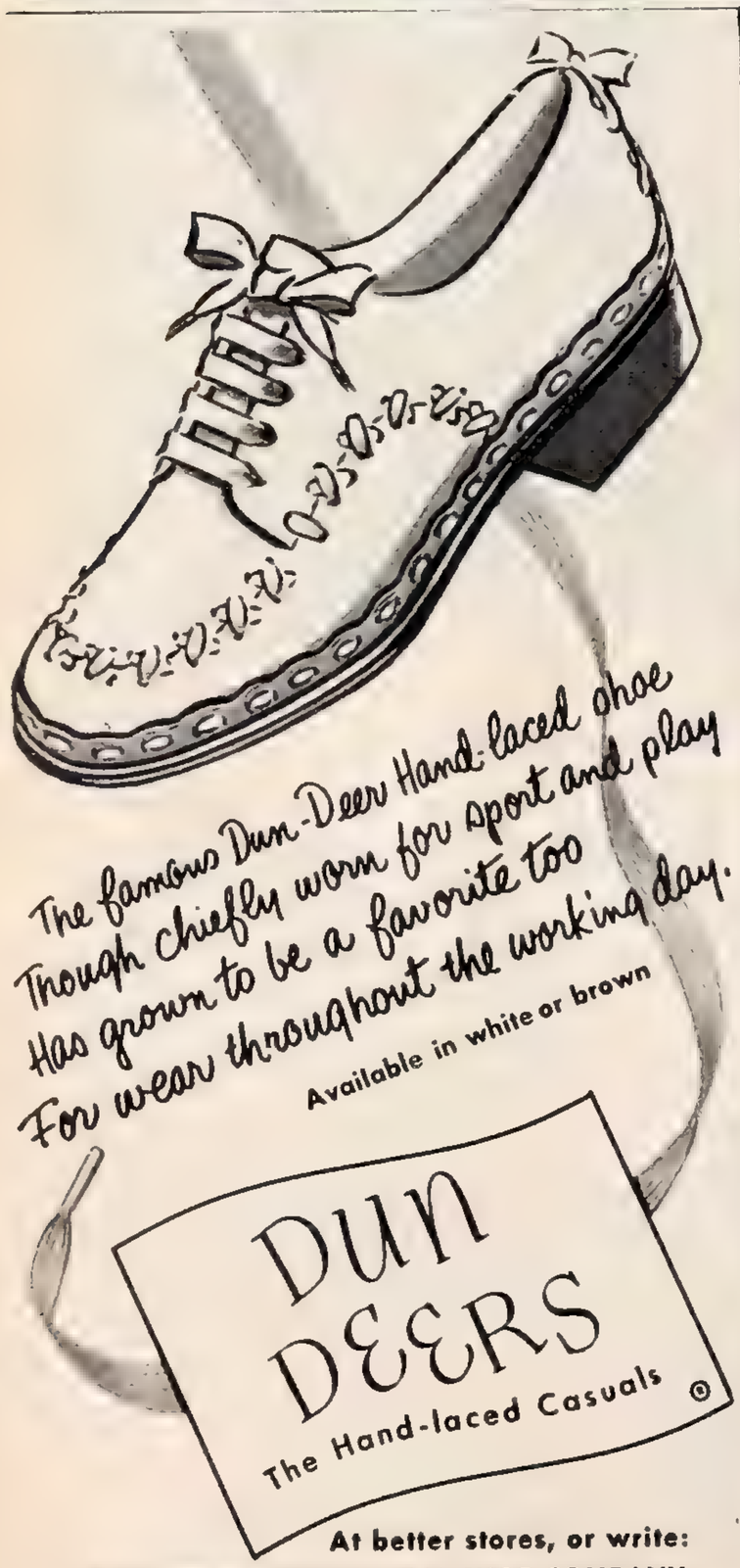
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and the skirt is full and gathered to the waistline. In this form, it can be worn with lots of jewelry at the neck, and perhaps a bauble at the belt, with dressy matching or contrasting gloves and be a perfect afternoon or dining outfit. But, when worn with a long-sleeved tailored white blouse, it becomes a smart jumper dress for almost any early daytime occasion.

Baubles at the belt, incidentally, are very much in evidence. There's Doris Day's "date belt," for instance. She wears seven little gold lockets dangling from the front of a gold link belt. Each locket is engraved with one day of the week. Inside, if she wants to, she can write the name of the "date" on a little plastic disc—but even if she doesn't make practical use of the lockets, they're an attractive "something new has been added" to the belt routine.

BUT most of all, we love little Mary Hatcher's gimmick for all those earrings that must be lying around every girl's house these days. The earring fad has been on so long now, that millions of gals must have many a pair, some "half pairs" and some old and out of use. But dig this! Mary sometimes takes as many as five or six—all kinds—and clips them onto belts, necklines, lapels of suits, etc. in a row. Mixes them all up—jeweled ones, gold ones, any she happens to grab—and the effect on any simple, dark outfit is stunning. Naturally, you wouldn't be wearing any other jewelry except perhaps a single strand of pearls or a ring. But the "effect" will stand up on its own—try it and see!

The short hair-do's (and remember when we told you there soon wouldn't be a long mop left in Hollywood?) are bringing back the little snug-fitting bonnet-type hats in profusion. They're so feminine and pretty—and it's a comfort to slap on a hat with a crown that really fits again. Don't wear the kind that ties under the face though, unless your neckline is young and smooth. We saw an "aging starlet" the other night, and the little black velvet ribbon that tied her bonnet looked just like the dividing line for her chins! Walter Florell is combining ostrich feathers with lilacs for some of his fall bonnets—a refreshing seasonal anachronism—and so flattering with dark, dressy clothes.

Jean Louis has named a lovely new shade of lilac after Patricia Knight who's over at Columbia where she and Cornel Wilde are finishing "The Lovers," their first co-starring picture. Louis has designed at least four costumes in this shade for Pat to wear in the picture. One suit of this color is combined with shoes, hat and purse of darkish, vivid green. How's that for a charming combination?

THE END

The Gallup Audience Research Inc. Poll

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Tap Happy

(*Continued from page* 52) ment, in that it purged him of those illusions all men have of retiring one day to take it easy and shoot golf in the steady seventies.

When he was not busting his sides on the golf course he was pulling his ligaments in pursuit of Triplicate.

Mr. Astaire took up with the sport of kings twenty-five years ago in England, while biffing about with British aristocrats who took to him and his sister Adele as ducks take to ducks.

Adele, his dance partner then, never really got away from England. The son of the Duke of Devonshire carried her across the threshold of a castle in Ireland where she reigned thenceforth as the Lady Charles Cavendish. To keep the Atlantic balanced socially, Fred came home and married Phyllis Livingston Potter of the Back Bay Boston lineage.

He remained true to the sport of kings and a few years ago purchased the colt Triplicate for $6,000. Trip won the Hollywood gold cup, the San Juan Capistrano gold cup, the Golden Gate silver and gold cup and many others.

THE Astaires had to build a new house to hold cups. It is on the hill of peers in Beverly, next Pickfair and the Chaplin manse. Offhand, Fred said there were about fourteen rooms, but when he started counting in his meticulous way, he was aghast to find thirty. Not pretentious really, he said, and when asked its architectural period said, "Comfortable period." The house was completed when he announced his retirement but he found little time for retiring into it. He was racing around the country taking bows with his horse. One reason for his retirement was to carry out a yearning to establish a dancing-school business.

After the long line of Latin rhythms, Mr. Astaire agreed it was time to throw in an American number. But the old American dances were designed for the great open spaces; what was needed was one you could dance on a dime. Mr. Astaire dreamed up the Swing Trot.

By the time he had it smoothed to his satisfaction, he found himself drilling a hundred and fifty instructors in a cozy studio on Park Avenue, comprising a vast ballroom and twenty-eight individual studios. The ballroom was so beautiful, he named it Adele for his lovely sister.

Mr. Astaire had hardly turned his back on this little enterprise when it ballooned into a corporation, spawning studios across the land in twenty-six cities.

After two years of retirement, Mr. Astaire was a tired tycoon in need of rest. If the movie studio ever looked like a penal institution to an exhausted star, it now appeared a monastic retreat, and Mr. Astaire came stumbling back.

He is now worrying blissfully in the Nirvana of a vast silent stage, with only a pianist for organization, as he creates his dance routines for "The Barkleys of Broadway," his next M-G-M number.

It probably did him good to end his first life and attend his own wake, sniffing the flowery tributes and viewing the nostalgic displays such as the New York Times ran across two pages under the heading: "Forty Years a Hoofer," for the Astaire ego is of such low candlewatt, the smallest criticism can snuff it out.

"Destructive criticism is my aversion," he says. "It kills me. I try to ignore it, but if there are ninety-nine good ones, the bad one will throw me. It's the brush-offs that slay, the implication that you think up a dance while shaving and tap it off on the way to breakfast."

Maddest of workers is madman Astaire.



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Each of his routines is the rhythmic telling of a story. He works like a writer, beating his brains for a basic idea, groping for steps to express it and pursuing the right one to unify phrases, as a writer pursues *le mot juste*. And when he finishes a picture, he is drained dry and certain that he never can do another.

Mr. Astaire's meanest critic is Mr. Astaire. After a preview of his first film, "Dancing Lady" with Joan Crawford, he wrote a memo: "Ponderous dancing, grotesque face" and fled to London to resume the stage in "Gay Divorcee."

He was marched home to fulfill his contract. Teamed with Ginger Rogers, he told her he saw no future for a dancer in pictures. She agreed. Then they ripped through the ceiling in "Flying Down to Rio" and sailed the stratosphere for six years, topping all teams in film history.

"I am a pessimist," says Mr. Astaire with shy understatement. "I have forebodings."

HIS pessimism is for personal consumption only. For others he is a prophet of cheer. If anyone complains of bad breaks, Dr. Astaire is there with a ready pick-up.

"I must get that from my mother," he said with deprecating smile. "Mother is an optimist. She travelled with Adele and me in vaudeville. We got sixty dollars for split weeks. Out of that we paid three railroad fares, ten per cent agent's commission, five per cent commission to the agent's agent. We ate what was left, which sometimes was the hole in the doughnut. Mother would always say comfortably that all we needed was experience. But you get so starved getting experience!"

Mr. Astaire was on his toes at seven. He made his debut at Perth Amboy with sister Adele, who was eight and a half. The billing read: "Fred and Adele in New Songs and Smart Dances."

They did seven numbers in eleven minutes. Freddie sang and played the piano while Adele changed. She danced half a minute while mama stripped the pants off Freddie. Then he reappeared in satin underpants. He treasures the review of a talent scout who caught the show. It reads: "Girl is all right but boy can do nothing—awkward age."

With mama an optimist and sister Adele a philosopher who believed the object of life was fun, Master Fred, with two women on his hands, did the worrying. "Someone had to worry," he says.

He likes Hollywood for associations, notably the team of Irving Berlin and Bing Crosby, with whom he wants to do another picture.

Though back at dancing, he says racing still is the greatest fun. He doesn't care about betting. It's the element of luck that excites.

"With racing it's luck," he says.

With dancing?

"Sweat," he said. "Days of sweat."

He starts sweating promptly at nine in the morning, and his pores remain open till four. No closing time for lunch. The trouble with the world today, if you ask Mr. Astaire, is due to lunch. People are stupefied half the day from eating it.

Food does not interest him much at any hour. His favorite dish? Oh, noodle soup. He weighs 140 pounds. A man can't get fat sweating out noodle soup.

About clothes he's fastidious. He has been known to try on a suit fifty times before he was satisfied it was right.

If genius be the infinite capacity for taking pains, Mr. Astaire has it.

He is the greatest dancer in pants since the world started jumping. It's more classic to dance with a wreath in the hair and a tiger skin, but for millions who never heard the name Nijinsky, the god Terpsichore is Astaire in topper and tails.

THE END

Smartest Girl in Town

(*Continued from page* 54) But Darryl, fortunately, is not influenced easily. Discouraged easily, either. When I gave a big party at the home of the late Evalyn Walsh McLean, whose house guest I was, Darryl suggested I ask Jeanne.

I remember her arrival so well. "I am Jeanne Crain, Miss Maxwell," she said modestly. "It was so nice of you to ask me. I have never been to a big party like this before."

At dinner, rather mischievously, I placed her between Artur Rubinstein, brilliant raconteur and citizen of the world, as well as one of the great pianists, and the big, well-known judge, Lefty O'Connor. Neither of these men knew Jeanne from Adam.

After dinner I sought out Artur. "How did you like your little dinner companion?" I asked. His face brightened. "That lovely little thing! She was interested in my boyhood, Elsa! That's a wonderful and unusual girl . . . Is she an actress?"

"Yes, but she hasn't made a movie yet!"

"She asked the most searching questions about music," Artur went on, sincerely impressed. "Next concert I give at the Hollywood Bowl I'm going to send her tickets."

I crossed the room to Judge Lefty O'Connor. "How did you like your little dinner companion?" I asked. "She's a wonderful little thing," he told me. "So sweet and charming! She wanted to know all about the Children's Court, asked the most intelligent questions, said she'd like to come down with her mother. I'm arranging it!"

About six months later, Darryl phoned that he was showing "Home in Indiana" and wanted me to see it.

"Who's the star?" I asked.

"No one you've ever seen," he said. "But take my word for it, it's a great picture and it presents a brilliant new star!"

THE new star, of course, was Jeanne. Watching her in her first picture I was amazed. She was appealing and she had great poise. When the race track scenes flashed up on the screen, I remembered her success with Artur and Lefty and thought, "Now, who told her about horses?"

After this, it was simple to keep tabs on Jeanne. She was an instantaneous success. I watched her, as with quiet determination, she married Paul Brinkman—despite family opposition. I watched her, with sweet dignity, have her baby—even though her Hollywood friends advised her to wait until her career was further assured. I watched her at parties, with her hair up, wearing lovely, unpretentious clothes.

"This is a new dress, Miss Maxwell," she told me one night. "Do you like it?"

Truthfully I answered, "It does not matter, Jeanne, what you wear. Some girls must dress up to show off. But not you . . . *You* are a real jewel!"

I watched her make her way socially with manners born of kindness and thoughtfulness; furthering conversation with her wide-eyed listening, sponsoring any game by playing it with enthusiasm, managing to be on time, always writing little notes of appreciation.

I watched her make her way professionally, each new role a true and sensitive portrait; in "Winged Victory," "Leave Her to Heaven," "In the Meantime, Darling," as "Margy" and now as the wife of a young veteran in "Apartment for Peggy."

"Tell me, Jeanne," I said the other day, "do you feel you've done a better job as *Peggy* because you're married, had trouble finding a place to live, have had a baby . . . Do you feel all this experience has given you a greater kinship for that role?"

She shook her head. "When you're acting you forget yourself and all that has happened to you. You become the charac-



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ter in the story. But it's true that the more experience you have had, the greater your knowledge and understanding of people, including the person you are playing.

"I think, for instance, that because I am married to Paul, whom I love, and because we have little Paul, I am better equipped for any role, whether that of a young girl who knows neither marriage nor motherhood or that of a woman who wishes no part of any conventional existence."

I watched Jeanne make her way personally too. There must be time for some of the things she wants to do. The Brinkman art library grows rapidly and you can see the influence of Jeanne's greater familiarity with the masters in the sketching and painting she does.

She has time for little Paul, too. "I don't want to miss any part of his development, his growth," she says.

She was with him when he christened himself "Baba." And again when he first walked. On this occasion a cameraman from the studio was at the house. "Could we get Baba walking, do you think?" he asked. "I doubt it," she said. "He's almost ready to go—but he hasn't yet. We can try . . ."

She sat down on the divan and called, "Come, Baba, come to Mama." And little Paul got up from the floor where he was playing and, while everyone held their breaths, toddled across the room.

She has time for "Big Paul" too, for his friends and for a life of his choosing. "We're going on a safari, Paul and I," she told me, "as soon as we can take the time from our jobs and the baby is a little older. It will be a long holiday, in Africa perhaps . . . We are making our plans, studying schedules, poring over maps . . ."

"Jeanne," I said, "I can't imagine *you* shooting any animal."

She looked horrified. "Oh, I wouldn't hunt, Miss Maxwell. I couldn't kill anything. But Paul adores hunting. I would stay at the camp until he came home—hear all about his exciting day. I'm interested in such adventures."

I can see her before the fireplace, listening to Paul, her eyes wide, her questions as satisfactory as Artur Rubinstein and Judge O'Connor found them.

Some women forget to woo their husbands, put their feminine wisdom away when a wedding ring goes on their finger. Not Jeanne. Didn't I tell you she was the smartest girl in town!

THE END

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MONEY BACK GUARANTEE

Why I've Changed

(*Continued from page* 36) pretty crisp. But I hope I've come a long way since then. I believe I've lived to learn that sometimes, and nearly always when one's own self is involved, the closer we are to a situation, the less we can see it.

If they're saying I've changed, perhaps they (whoever *they* might be) are right. At least it's obvious that I have unwittingly provoked some kind of controversy. I care of course. No one particularly enjoys unfavorable criticism. But I'd like to make one point especially clear. *It doesn't worry me.* It might have once, but I think most of us in the public eye come to realize that no matter which way we turn, we're bound to offend someone.

I know my habits are the same, my real friends remain. With the possible exception that I am now divorced, the tenor of my life hasn't varied. Summing it all up, however, there is still only one answer—I *have* changed!

To myself I call it—*growing up.* By this I mean, growing up in self-confidence, so that I am no longer ashamed or afraid of expressing the serious thoughts that should belong to a mature person. Growing up to the extent that now the road ahead no longer twists and turns.

TO those who associate me with the role of "laughing girl," this is somewhat of a confession. By nature I have *always* been a very serious-minded person. Even as a child, I lacked the abandon and blessed freedom from responsibility, which is the heritage of childhood. I shall never forget one particular neighbor. "Your little Sarah Jane," she'd sigh to my mother. "Her eyes are much too big—and much too serious. But with that turned-up nose, *no one* will ever take her seriously."

As a result, I grew up a clown. When I started having dates, it was always—"Get Janie—she's so much fun!" And so I became a gay person, *but actually my gaiety created a false side.* In the meantime, my more human side took a terrific beating. I wouldn't have dared show what I ofttimes felt inside, of telling anyone about my serious ambitions.

Oddly enough, today I can look back and be grateful. The gay side of my nature has helped me to live with my children. We have so much fun in our house. Something else came out of it too—something very precious in everyday living. All people are different. If you are able to give each that part of you that is wanted most, you'll never lack friends, or lose friends.

Twelve years ago I arrived in Hollywood. Because I needed room rent, I took the first job I could get. I was a waitress in a coffee shop. Then I managed to get in the line as a chorus girl at Paramount. This was the beginning. I don't think anyone can realize what it did for my self-confidence, when I was borrowed back years later for "The Lost Weekend."

Ten of my twelve Hollywood years have been spent under contract to Warners. During this time, I *know* I learned that patience plays the greatest part in ambition. I went through a bitter period. I was antagonistic, put up a big front to show how little I cared. I was so on the defensive, when anyone did try to encourage me, I snapped his head off. There were many times when I felt I was ready to do serious roles. But invariably, when a dumb bunny role came along—I was elected.

I realize now, if they had given me a chance at serious drama, I wouldn't have been ready. But of course, then I could only think of one thing—they'll *never* accept this turned-up nose for anything but comedy. Meantime, I was fighting myself and t[illegible]owledge that I was round-



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ing out of my experience. That someday I'd be able to play comedy and drama.

Warner Bros. carried me for years when I really didn't deserve it. I have a great feeling of loyalty toward them and that's why I just signed a new, straight seven-year contract. I say it modestly but when my contract expired recently, I received several excellent offers from other studios.

This "change" in me began when I was borrowed by M-G-M for the role of *Ma Baxter* in "The Yearling." There are many who will understand my great feeling of release. There are those who won't understand and who can't understand.

For the first time in my life, I was no longer shy, or afraid of being ridiculed about my ambitions. From that moment my turned-up nose became something that nature had placed in the center of my face. Period. I wish I could describe how I felt. It was like taking something the moths had been at for years—and airing it. And the great personal payoff came in my work, when I discovered that serious drama wasn't nearly as tough as comedy!

THIS pretty much tells the story—except that it doesn't explain why I've refused to talk to certain reporters. It certainly is no secret that I am now divorced from Ronald Reagan. There are two people who know the causes and the reasons—Ronnie and myself. We have never discussed them for publication. We never will. We consider it our own personal business. *Many* "inside" stories have been written about our breakup, *all* of them unauthentic and unauthorized. Writers and reporters play an important part in helping all of us get established. I've made many friends who've respected my wishes in refusing to discuss my problems. Unfortunately, there are those who have probed and prodded, so naturally I have avoided them.

It might prove amusing to question those who delight in designating how *others* have changed—what about *you?* Let your memory take you back ten years. Are *you* still thinking the same things, applying the same point of view? Have *you* changed? Maybe it's good—maybe it's bad. But *have* you changed? If you haven't, I feel sorry for you. It means you haven't progressed and personally I much prefer having it said I've changed, than have it *proven* that I've—stagnated!

Aside from the happiness we all strive for, from now on I hope to work hard in both comedy and drama. Today's world is filled with problems and I feel it is the duty of every performer to try and bring happiness. That's why I made "A Kiss in the Dark," which is light and frothy. I hope it will help people even momentarily, to escape from personal pressure. To balance the ledger, my dramatic role as the deaf mute in "Johnny Belinda," is the greatest reward any actress could ask.

Recently, something amusing happened, which is as good a way as any to end this story. In Warners' Green Room, the walls are lined with portraits of the various players. On this particular day, they were "nailing me up," when a young messenger brought in a group of studio visitors. As it worked out, none of the photographs showed me laughing—or even smiling.

"Jane Wyman certainly has changed, hasn't she?" said one woman to another. "She used to be so gay, have so much fun. I wonder what happened to her?"

As they left, I was standing outside in shorts and a sweat shirt, listening to some hysterically funny stories that Danny Kaye was telling. I was laughing so hard, I was doubled up until I resembled a pretzel. The little messenger girl happened to have a sense of humor. Turning to her astounded guests, she quietly cracked, "*Now* you know what happened to Jane Wyman."

THE END

I'm Just Wild about Larry

(*Continued from page* 49) denly and for no apparent reason. I couldn't eat. Finally my mother, who knew all about Larry, said, "I think you'd better get married."

I called Larry: "Shall I come out to Hollywood?" I asked. "Do you want to get married?"

"Are you kidding?" he said. "Of course I want to. You'd better hop on a plane—but fast."

Our wedding was hysterical—we didn't have time to send invitations, but when we met friends on the street, we'd say, "Hey, come to the wedding!"

We were married at nine p.m. at St. Thomas Episcopal Church two days after I arrived in Hollywood. Larry had to report for work the next morning at six.

Luckily, we found a little house at the beach. During most of the month we had together (I was signed to start "Laffing Room Only" back in New York) Larry worked from seven at night till five in the morning. We would sleep till noon, then move our mats to the beach and rest some more. That was our honeymoon. Then I went back to New York and started rehearsals for the show.

We hated to be separated, but Larry would no more think of asking me to give up my work than I would think of asking him to give up his. This is a matter of principle with him. He feels that if a woman has talent, she has as much right to use it as a man.

To me, Larry's faults and virtues are all mixed up with each other. I find some of his virtues irritating and his faults delightful. His extreme punctuality and his fastidious neatness are annoying, because I just can't live up to them.

Knowing Larry as I do now, it's hard to believe that our courtship and marriage could have been so impulsive. Usually he plans everything ahead of time, down to the smallest detail. It takes him three days to decide which toothbrush to buy, and he is so punctual he arrives for a date a half hour beforehand. I come sliding in on the dot—or, a little after the dot. At first this bothered him, but now he just settles down with a book.

One of Larry's worst faults is that he's a chronic worrier. He worries himself silly over everything. When I was signed by M-G-M he was delighted. But then he began to worry about my scripts. When he read "Big City," he said fretfully, "I

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don't know how you'll be able to do anything with this." I refused to worry, and the script kept getting better and better. After seeing the preview he agreed.

Larry gets a big kick out of my work, but he visited my set on "Big City" only once. He doesn't like to hang around much, figuring that it is upsetting to the whole crew. Once in a while he would come and take me to lunch. The first time we went to the M-G-M commissary he created a sensation. All the big stars came over to meet and congratulate him on his work in "The Jolson Story." There were so many people that he had to keep jumping up and down. The publicity woman with us said, "You're not getting anything to eat, Larry. I'm sorry." Larry laughed and said, "You think I don't love it? I don't care if I never eat again."

When asked for an autograph, Larry tries to put a look of tired patience on his face, but it's an act. He really loves it. And some of the fans are wonderful. There was one ten-year-old girl, Rochelle, whom Larry met at a show one evening. On Valentine's Day the doorbell rang and when I answered I could just see her disappearing. She left behind her a corsage box with a single red rose for Larry.

Larry is such a thoughtful person himself that he appreciates these things. He never forgets a birthday or an anniversary. On our first anniversary he gave me a heart-shaped pin with an aquamarine. On our last anniversary he gave me his mother's wedding ring.

He is wonderful around the house. On the maid's day off, I cook dinner and Larry helps with the chores. Ours is really a fifty-fifty household. If Larry wakes up earlier than I, he makes breakfast.

And, I never, oh never, have trouble getting a fire built in the home hearthstone. There are few things Larry likes to do better, regardless of the weather or whose house he is in. Our friends laughingly accuse him of being a firebug.

But if he does like anything better than a fire, then it's a tree. We live in a five-room white frame house with a 50x100 foot lot, and on it we have fifty trees. I'm afraid the trees will eventually move us out of our house.

As for squabbles—yes, we have those, too! I love to dance, but insist that Larry gets out of time. He denies it. He likes a nice, easy fox trot. I like to rhumba, so the minute rhumba music comes on, he rushes me off the floor. Don't get me wrong, the spats are few and far between because, you see, Larry and I have a great deal in common.

We both love to read. We belong to two



book clubs and subscribe to innumerable magazines. We buy the Sunday papers on Saturday night, and rush right home to share our funny-paper ritual. He reads the Los Angeles Sunday Times first, because he must know what happened to Dick Tracy. I read the Sunday Examiner. Next morning we trade papers.

Then there are those wonderful weekend trips. One of our favorite spots is Pioneertown, a small village that rises four thousand feet above the desert floor, right above Palm Springs. Larry and I put on our jeans (I have red ones!) and ride or hike the tortuous mountain trails. No cars are allowed on Pioneertown's streets, so any traveling must be done by foot or hoof—or, outside of town, by jeep.

The small hotel is built of railroad ties and there's a general store, a shooting gallery, the Pioneertown Gazette office, a grocery store, a saloon, two restaurants, a rodeo stadium and a dance hall, where they hold wonderful square dances.

Larry and I also share a dream. Someday we hope to own a big house with lots of land, and room for all Larry's trees, too. That will have to wait, though, till we collect a little more money.

OUR business manager gives me only twenty dollars a week to spend and Larry, seventy. Larry's seventy is supposed to cover our groceries. However, I started paying for the groceries, then borrowed from Larry when I ran short. After a while I began to wonder what was happening to Larry's checks. One day I came across ten of his back checks on a spindle on his desk. He was saving them so that he could accumulate enough for French doors from our den to our terrace. He feels that if he doesn't put aside money for things around the house, the money will go anyway. He is like a little squirrel tucking its nuts away in a corner and sometimes forgetting where he hid them.

Larry has very definite likes and dislikes. If he doesn't care for a dress I've bought, I wear it anyway. The next time I go shopping though, I'm careful not to get the same type of thing. He loves strapless evening gowns and ballerina dresses, simple blouses, girlish clothes and tailored suits. I hardly ever wear hats, but he likes the few crazy ones I have.

My gripes? I have very few. The only one I can think of is that Larry sleeps with three or four blankets in the middle of summer. His mother warned me about that when we used to talk about him by the hour. She was so proud of Larry and even when she was very ill and he was rehearsing with the playbacks for "The Jolson Story," she never got tired of watching him work. I'm terribly glad she had a chance to see "The Jolson Story" before she died.

As for a crisis, there hasn't been one. Our biggest bone of contention is my habit of collecting pets. I now have three cats and a dog. Left to myself, I'll gladly let them wreck the house, tear up the furniture and do anything they want. Larry likes animals too, but he thinks I go too far. He let me keep the cats at the foot of the bed, till he found a flea one day. Then he put his foot down.

I always knew Larry had great talent. I'd seen him give wonderful performances at the Actors' Laboratory, but at first his roles in pictures were ordinary ones. Then, when "The Jolson Story" was completed, Larry came to New York, and we saw the picture together. When it was over, Larry asked me if I liked it. In answer, I just opened my mouth and cried like a baby. He finally had to drag me into another room until I could pull myself together. Of course, I was only crying because I was so happy.

THE END

LITTLE LULU

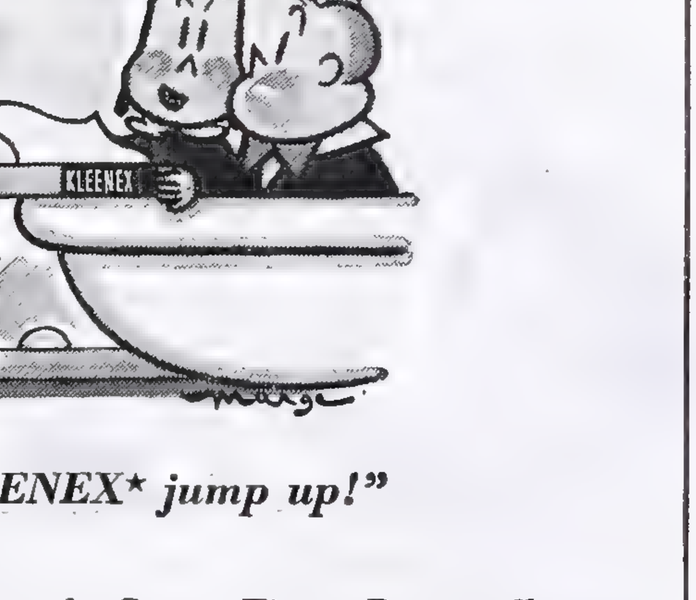


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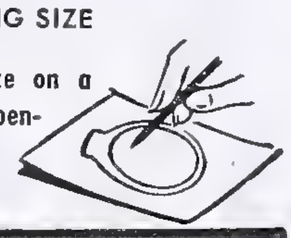


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My Teen-age Mistakes

(*Continued from page* 63) it once. What a miserable, ill-at-ease time I had! All because the suit was ultra grown-up and I wasn't. It took a lot of patience on the part of my mother and Edith Head, who designs clothes for Paramount stars, to teach me to look at the costume on *me*, not the *herd*. Not all girls, unfortunately, can have an Edith Head to guide them. But today, magazines devote pages to good solid advice for teen-agers.

I encountered the dating problem later than most girls because most of the time I was the only student in the studio school, and therefore had little opportunity to meet boys my own age. My first date was for a high-school senior prom. I was excited, scared and painfully self-conscious. I would have given anything to know the girls in that high school, to have chatted with them about what to wear and what to say.

As it turned out, they talked about how tough their English teacher was, the football team's chances and all the other interests teen-agers usually have. They were relaxed and themselves.

LATER dating brought up the problem of how late I could stay out. By the time I was eighteen, my mother and father occasionally let me stay out until one or two but usually I had to be in by midnight. I thought I should be permitted to go out every night and stay out until two or three. They tried to make me understand that I couldn't keep those hours and expect to accomplish anything during the day. But I yelled and yelled about "never forgiving unless. . ."

Finally Father said, "All right, you've got the ball now. See how far you can run with it."

I did and fell flat on my career. Those late hours I kept showed up in "Our Hearts Were Growing Up." I nearly broke mine. I'm ashamed of my work in that picture.

Every teen-ager has just as important and demanding a career in school, only the results of late hours don't show up quite as quickly. I feel it is tragic to be content to just "get by" in anything. The teen years should be the keen years. Keen to get all the benefit of studies which equip an adult to lead a full, happy life.

How well I remember a stormy scene at three-thirty one morning. My escort and I had just arrived home from a party. Father met us and in no uncertain terms threw the full blame on the boy. He had told him he could never take me out again before I could get a word in. It took me a while to explain that *I* was the one at fault. The boy had urged me several times to call home so my parents wouldn't worry. Eager to appear sophisticated, I'd assured him it wasn't necessary. When a boy is unjustly accused, he's apt to think a long time before he asks the inconsiderate girl out again.

In my experience, a girl determines the hour to go home. She should have consideration for her escort and her parents. Yet I was afraid everyone would think I was a drip if I did. That again is the herd instinct—not wanting to be different. The *real* sophisticates are alert, healthy persons who know where they're going.

And chaperones! Mother and I have had some hot discussions over that matter.

The fuss first came up when several girls and I planned a beach party. Mother said I couldn't go without a chaperone. I was indignant. Mother was adamant. Now I understand it was for my own safety. All I have to do is pick up the papers. Young, unchaperoned girls have fallen quite innocently into tragic experiences.



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Aside from safety, Mother believes in a chaperone for appearance's sake. Everyone, I am sure, abhors being the object of gossip. While most of the columnists have been wonderful to me, there are a few who have run false rumors about me and hurt my feelings, too.

Mother and Father have helped me there. They have made me see that my life cannot be run by the neighbors. But that I should use common sense so that they and my friends need not worry about me nor have any doubts about the falseness of such gossip. Now that I am independent, I would not think of going out of town for even a weekend without being accompanied by an older woman.

Then there are the mistakes I've made about friendship. I have been engaged only once. It was to Henry Willson, whose friendship I value deeply. We have been friends for a long time.

Mother and Father like Henry very much, but when we became engaged they asked that I postpone marriage until after I'd completed the picture I was then working on.

During the next weeks Mother tried to prepare me for the responsibilities of marriage. Mother had always had to pick up after me. I was a very sloppy girl. Clothes were dropped all over my room, lights were left burning in a trail after me, dirty ash trays never bothered me and flowers would have stayed in vases forever if Mother hadn't changed them.

Then Father took a hand. He'd gather every misplaced thing in my room and pile it in a heap on my bed. Like as not, I'd just dump it all on the floor when I went to bed. Mother's remarks about my irresponsibility came home however.

I realized suddenly that I hadn't thought beyond the wedding day. My friends were getting married and their new lives seemed so much more complete and romantic than mine, that I'd just fallen in love with the idea of being married. Our engagement was broken. Fortunately for me, Henry still remains my friend.

Now I think I have a much better concept of marriage. There are those who assert two people can be happy together only if they are exact opposites. I don't believe that. In my opinion, two direct opposites are apt to find themselves throwing frying pans at each other. Nor do I believe a couple should have the exact same interests. Nodding in constant agreement with a person would put me to sleep.

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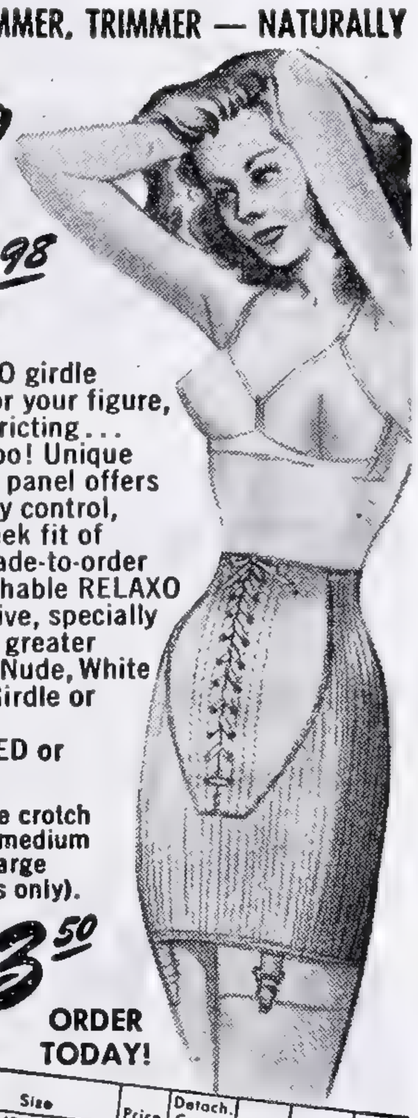
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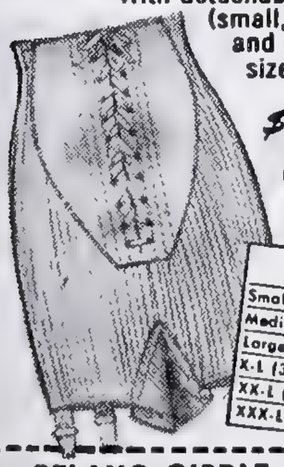
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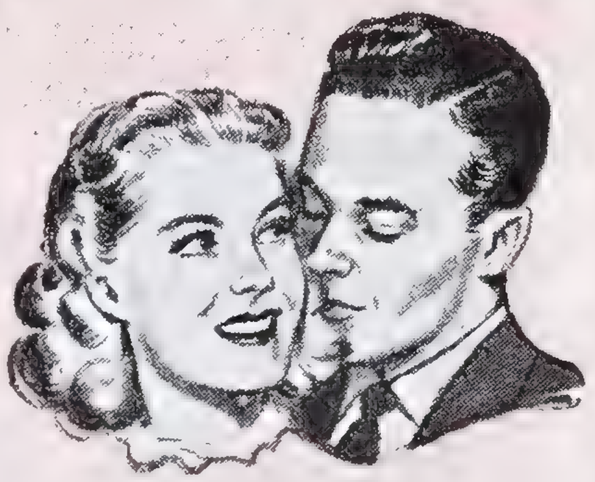
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KURLASH

ROCHESTER, NEW YORK

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I do believe, however, that married people should have the same broad interests.

I will not be engaged again until I am ready to announce the date of my marriage. That doesn't mean I want an overnight romance. I feel it is important to know a man well before you marry him. But I do feel that the engagement period, gay and romantic as it is, is a strain. And when you are ready for the responsibilities of marriage, the wedding should follow soon after your decision is made.

When I became twenty-one, my parents turned the management of my finances over to me. They approved when I purchased an apartment house. But when I announced I was going to live in one of the apartments alone, they were taken aback.

Most girls make that break through college, a job in another town or marriage. But my career is the same as it was when I was a grammar-school student. There was no outside force compelling me to leave the home they provided me. Just my desire to live alone.

I argued that a girl of twenty-one should have the responsibility of looking after herself completely. I granted I'd make mistakes but insisted I'd learn a great deal by the experience. Finally they became reconciled to the idea.

I LEARNED it was one thing to plan an apartment in beautiful period pieces and another to actually do it. When I discovered the cost of my original idea, I quickly and willingly compromised on an Early American decor. All the hours of hard work I did with the interior decorators taught me to appreciate how much care, thought and money goes into creating a home. And how much maintenance. Now I'm frantic if I discover a dirty ash tray. I know that when you leave the heat on unnecessarily it shows up on the bill. The same with lights. I know that I must line up the work for the cleaning woman to get the full value of my money in service. I'm now a real "a place for everything and everything in its place" person. And I'm more budget conscious.

My parents have learned to like my independence, too. When we get together, which is several times a week, we have so much to talk about, we enjoy each other's company more than we ever have before. We're real friends.

Now Mother and Father have bought an apartment house next door to me. They suggested that we not make a habit of dropping in on each other unannounced. We always telephone to make sure a visit is convenient.

That gesture makes me realize they are content that I have come safely through my teens. And that they're pleased.

So, take the advice of Old Lady Lynn, lucky enough not to have been hurt permanently by her teen-age mistakes. If you're in your teens now, don't be so sure your parents are old fogies trying to keep you from being like the other kids. In these flashy forties, we're singing the same songs they sang in the torrid twenties. Don't you know they were in their teens in a torrid time? They sang, "I'm Looking over a Four-Leaf Clover," "The Best Things in Life Are Free," and a lot of the other songs we sing today. In a different tempo, it's true. But the words and the meaning are still the same. They read books which make "Forever Amber" seem even duller reading.

They were teen-agers themselves once. That's why they make such wonderful "stop, look and listen" signs for you today.

Teen-agers do grow up. Then they discover how much brighter their parents are than they seemed.

It's such a painfully confusing time. I'm glad I'm twenty-one.

THE END

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Brief Reviews

✓ (F) *ABBOTT AND COSTELLO MEET FRANKENSTEIN*—U-I: For a good case of gooseflesh, see this zombi special. Abbott and Costello play tag with Dracula and Frankenstein's Monster. (Sept.)

✓✓ (A) *ANOTHER PART OF THE FOREST*—U-I: Fascinating character study of the hateful *Hubbards* of Alabama. With Fredric March, Florence Eldridge, Edmond O'Brien, Dan Duryea, Ann Blyth, John Dall, Dona Drake, Betsy Blair. (July)

✓✓ (A) *ARCH OF TRIUMPH*—Milestone-U-A: A Boyer-Bergman triumph with the emphasis on romance. A dramatic treat with Louis Calhern. (July)

✓ (A) *BAD SISTER*—Rank-U-I: Take along a hanky to this British-made movie, starring Margaret Lockwood as a warden and Joan Greenwood as a delinquent. With Ian Hunter, Paul Dupuis, Dennis Price. (Sept.)

✓ (F) *BERLIN EXPRESS*—RKO: An exciting espionage tale told in semi-documentary style. With Paul Lukas, Merle Oberon, Robert Ryan. (July)

✓ (F) *BEYOND GLORY*—Paramount: West Point cadet Alan Ladd is on the spot when attorney George Coulouris accuses him of assorted crimes before an investigating board. Fairly interesting but talky with Donna Reed as the feminine foil. (Sept.)

✓✓ (F) *CANON CITY*—Eagle Lion: Based on a real-life story. How twelve convicts engineer their escape, only to be recaptured, is thrillingly told. Scott Brady and Jeff Corey give fine performances. (Sept.)

(F) *CARSON CITY RAIDERS*—Republic: Special investigator Allan "Rocky" Lane tangles with Carson City's badmen led by Frank Reicher. (Aug.)

(A) *CASBAH*—U-I: Tony Martin plays a romantic rogue more concerned about stealing hearts than jewels in this razzle-dazzle of crime and love set to music. With Yvonne De Carlo, Peter Lorre. (Aug.)

✓✓ (F) *DATE WITH JUDY, A*—M-G-M: Life and love are pressing problems to cute teen-ager, Jane Powell. Scotty Beckett is her faithful beau, Robert Stack the handsome older man to whom she's attracted, Elizabeth Taylor, a lovely-but-lonely rich girl. A joyful musical. (Sept.)

✓ (F) *DEEP WATERS*—20th Century-Fox: Fisherman Dana Andrews and his young protegé, Dean Stockwell, heed the call of the sea in a heartwarming tale of life on the Maine coast. With Jean Peters, Cesar Romero and Anne Revere. (Sept.)

✓✓ (F) *DREAM GIRL*—Paramount: Here's some really de luxe daydreaming with Betty Hutton and Macdonald Carey. A diverting farce. (Aug.)

✓✓✓ (F) *EASTER PARADE*—M-G-M: Irving Berlin's lavish Technicolor musical with Judy Garland and Fred Astaire in top form as dancing partners who make the big time. With Ann Miller, Peter Lawford. Great fun! (Aug.)

✓✓ (F) *EMPEROR WALTZ, THE*—Paramount: A turn-of-the-century romantic comedy brimming over with wonderful nonsense. With Bing Crosby, Joan Fontaine, Richard Haydn. (July)

✓ (F) *ESCAPE*—20th Century-Fox: The cards are stacked against convict Rex Harrison in this dramatic indictment of justice. With Peggy Cummins. (Aug.)

✓ (F) *FEUDIN', FUSSIN', AND A-FIGHTIN'*—U-I: Puny Donald O'Connor is forced to compete with husky Fred Kohler Jr. in a foot race. Marjorie Main spurs Donald on with threats while pretty Penny Edward resorts to sweet smiles. (Sept.)

✓✓ (A) *FOREIGN AFFAIR, A*—Paramount: There's sophisticated spoofing in this romantic comedy that has Jean Arthur amusingly playing a congresswoman investigating the morale of American boys in Berlin. With John Lund, Marlene Dietrich. (Aug.)

✓ (F) *FULLER BRUSH MAN, THE*—Columbia: A fast and furious farce with Red Skelton peddling brushes so he can wed Janet Blair. (July)

✓ (F) *GIVE MY REGARDS TO BROADWAY*—20th Century-Fox: Dan Dailey comes off second best to Charles Winninger in this sentimental story of an ex-vaudevillian and his family. (Aug.)

✓✓ (F) *GREEN GRASS OF WYOMING*—20th Century-Fox: Love life of a pair of "purty hosses" in Technicolor, plus a pleasing romance 'twixt tomboy Peggy Cummins and nice Robert Arthur. (Sept.)

✓✓ (F) *HOMECOMING*—M-G-M: Stirring wartime drama with Clark Gable, Lana Turner, Anne Baxter, John Hodiak. You'll have a good cry. (July)

✓ (F) *INSIDE STORY, THE*—Republic: A mix-up over money involving Marsha Hunt, William Lundigan, Gene Lockhart, Charles Winninger. (July)

✓ (A) *IRON CURTAIN, THE*—20th Century-Fox: This fact-fiction tale has Dana Andrews portraying a cipher clerk with the Soviet Embassy in Ottawa. Switching from Communism to democracy, he steals top secrets from the files at the risk of his life. Gene Tierney scores as Dana's worried wife. (Aug.)

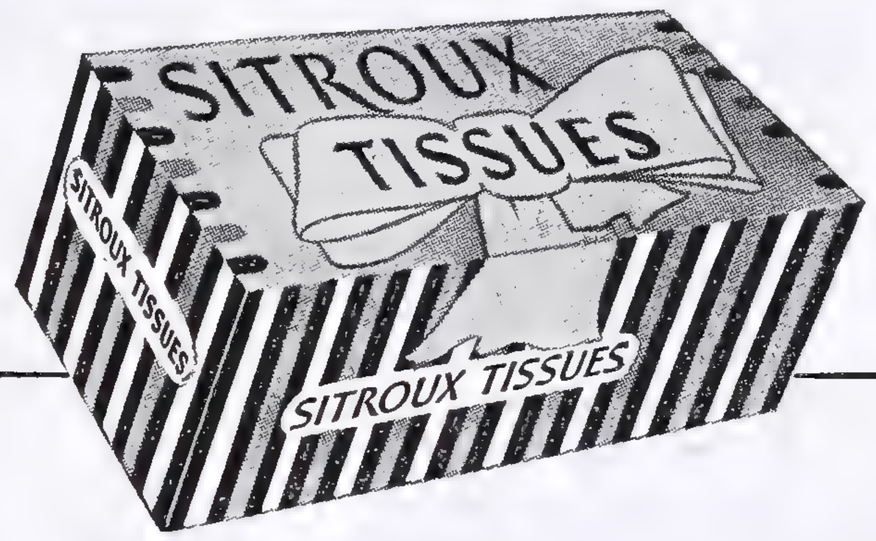


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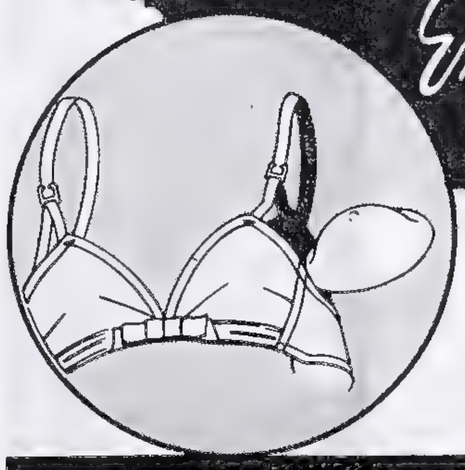
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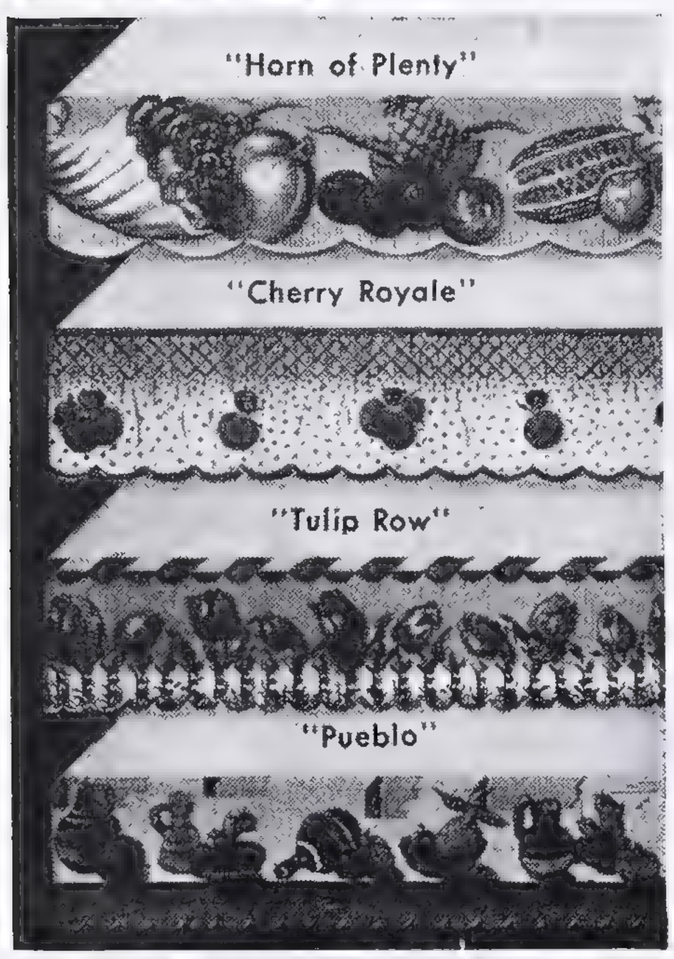
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Tips on Kitchen Decoration



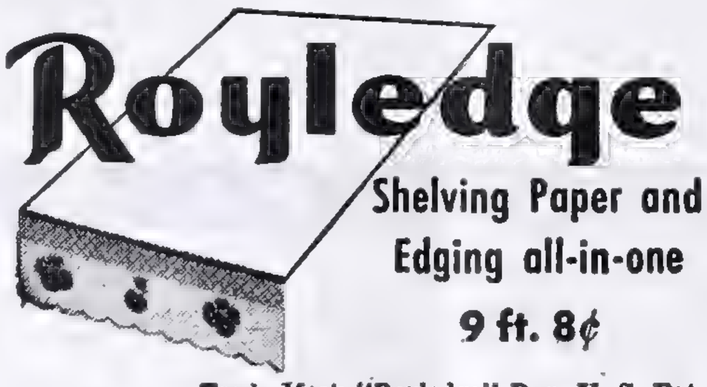
by Ellanor Martin
Homemaking Expert



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GLENVILLE PUBLISHERS
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✓✓ (A) *JOHNNY BELINDA*—Warners: A strong story, tenderly told, with Jane Wyman eloquently portraying a deaf-mute and Lew Ayres playing a gallant young doctor. It's weepy but wonderful. Fine acting by Jan Sterling, Charles Bickford, Agnes Moorehead. (Sept.)

✓✓ (F) *KEY LARGO*—Warners: Good versus Evil is the theme of a tense, taut gangster film bristling with suspense. With Humphrey Bogart, Edward G. Robinson, Lauren Bacall, Lionel Barrymore. (Aug.)

(A) *LULU BELLE*—Columbia: Here's a lurid account of the love life of a fickle Southern gal who breaks men's hearts like nobody's business. With Dottie Lamour, George Montgomery, Greg McClure, Albert Dekker and Otto Kruger. (Sept.)

✓✓ (F) *MAN-EATER OF KUMAON*—U-I.: In this exciting jungle yarn, Wendell Corey hunts tigers in India. He wounds one which turns into a marauding man-eater, attacking the villagers, among them Joanne Page, wife of Sabu. Thereafter, it's a struggle to the death 'twixt hunter and hunted. (Sept.)

✓✓ (F) *MELODY TIME*—Disney-RKO: Disney's latest offering is an enchanting package full of color, romance, fantasy, humor and song. (Aug.)

✓ (F) *MICKEY*—Eagle Lion: The troubles of a teen-ager are amusingly depicted with newcomer Lois Butler as a tomboy who learns to dance and date. With Bill Goodwin, Irene Hervey, Skip Homeier. (Sept.)

✓ (A) *MINE OWN EXECUTIONER*—20th Century-Fox: This soul-searching British drama has Burgess Meredith as a psychiatrist seeking to cure Kieron Moore of his murderous tendencies. (Sept.)

✓✓ (F) *MR. BLANDINGS BUILDS HIS DREAM HOUSE*—Selznick-RKO: Here's a blueprint for laughter with Cary Grant, Myrna Loy and Melvyn Douglas. (July)

✓✓ (F) *ON AN ISLAND WITH YOU*—M-G-M: This colorful comedy features Esther Williams, Peter Lawford, Ricardo Montalban, Jimmy Durante. (July)

✓ (F) *RAW DEAL*—Reliance-Eagle Lion: There's plenty of rough stuff in this prison drama with hard-boiled Dennis O'Keefe as an escaped convict. With Claire Trevor, Marsha Hunt. (Aug.)

✓ (F) *RED RIVER*—Monterey-UA: Overlong but interesting pioneer picture with John Wayne as a ruthless cattle baron who lets nobody stand in his way, especially his foster son, Montgomery Clift. Complete with Indians, a cattle stampede and fisticuffs. (Aug.)

✓ (F) *RETURN OF THE BAD MEN*—RKO: It's never a dull moment in this breezy Western with Randy Scott in hot pursuit of outlaw Bob Ryan. With Anne Jeffreys, Jacqueline White. (Aug.)

✓ (F) *RIVER LADY*—U-I: Yvonne De Carlo and Helena Carter chase Rod Cameron in this rousing log-country romance. With Dan Duryea. (July)

✓✓✓ (A) *ROPE*—Warners: Alfred Hitchock's sensational murder yarn has John Dall brilliantly portraying a psychopathic killer, plotting the "perfect" crime with Farley Granger's aid. Suspicious Jimmy Stewart prevents them from getting away with it. A topnotch cast includes Joan Chandler, Sir Cedric Hardwicke, Douglas Dick. (Sept.)

✓ (F) *SECRET SERVICE INVESTIGATOR*—Republic: When Lloyd Bridges is caught between two counterfeiting gangs, it looks as if his life weren't worth a nickel. With Lynne Roberts, George Zucco. (Sept.)

(A) *SO EVIL MY LOVE*—Paramount: "Evil" is the word for this sordid and allegedly true crime chronicle, set in England in 1866. With Ray Milland, Ann Todd, Geraldine Fitzgerald. (Sept.)

✓✓✓ (F) *STATE OF THE UNION*—M-G-M: This is one of the season's best with prize performances by Spencer Tracy, Katharine Hepburn, Angela Lansbury, Van Johnson, Adolphe Menjou. (July)

✓✓ (F) *STREET WITH NO NAME, THE*—20th Century-Fox: This gripping gangster movie shows how the F.B.I., through agent Mark Stevens, tracks down mobster Richard Widmark. Lloyd Nolan, John McIntire, Barbara Lawrence and Donald Buka round out an excellent cast. (Sept.)

✓✓ (F) *TAP ROOTS*—U-I: A rousing romance of the Old South with Van Heflin, Susan Hayward, Boris Karloff, Ward Bond, Julie London. (Aug.)

✓✓ (A) *TIME OF YOUR LIFE, THE*—Cagney-UA: Saroyan's comedy, crammed with wacky characters, will fascinate you or leave you cold depending on your taste for the unusual. With James Cagney, Wm. Bendix, Jeanne Cagney, Wayne Morris. (Aug.)

(F) *UNDER CALIFORNIA STARS*—Republic: Roy Rogers plays himself, a popular movie star, whose famous horse Trigger is kidnapped. With Jane Frazee, Andy Devine. (Aug.)

✓ (F) *UP IN CENTRAL PARK*—U-I: A mild musical romance, with Deanna Durbin, Vincent Price, Dick Haymes. (July)

✓✓ (F) *VELVET TOUCH, THE*—Independent-RKO: Murder for love is the theme of an engrossing drama with Roz Russell, Leo Genn, Claire Trevor, Sydney Greenstreet. (Sept.)

The Bel Geddes Plan

(*Continued from page* 45) a play script which represented the chance of a lifetime. Not only was it a good play, but "Deep are the Roots" was to stun New York with its courage and telling drama. The part offered Barbara was a great one—that of a young Southern girl who falls in love with a returned Negro soldier.

"I'm a mother," she told herself. "I want to be a *good* one. But I'm an actress, too. I want to prove I am a *good* one. I've invested six years of work and study and—yes—love—in this."

It was a hard decision to make. Barbara didn't sleep that night. But the next morning, she told Carl she was going to do the play. He was glad of that. Carl always wanted Barbara to have fulfilment in her work. What counted most, however, was that she had made up her mind for herself—and in doing this—had grown up.

For there was no rebellion at her woman's job—her marriage and her motherhood. She was going to do the play without cheating Carl and Susan. At least she was going to do her best at *both* jobs.

IN the three years since Barbara decided to try to do two jobs well, she has justified her conviction that she was meant to be, that she *had* to be a good actress. Hollywood offers soon followed her sensational success in "Deep Are the Roots." She played a tragic waif in "The Long Night," a fourteen-year-old in "I Remember Mama" and a tomboy kid in "Blood on the Moon," completely bowling over some motion picture big shots.

The other half of the story, which everyone *doesn't* know, is how well she has done with the other job—the woman job—her relationships with Carl and Susan.

The Schreuers live in an English farm house in Beverly Hills which Barbara thinks is too big and fancy but which visitors find refreshingly informal. Carl has found work in his specialty, and also takes an enthusiastic interest in Barbara's career. She trusts his opinion over any others on script questions. She states firmly that "Carl should have been in the theater. And he would have been if he'd ever had half a chance. I want terribly for him to go into production."

Carl calls for Barbara after every day's shooting. Sometimes Susie comes too, and then the three of them roll off westward in the open convertible. Susie's "day" is spent at the Town and Country nursery school, where Barbara says, she is majoring in sand pile. A few years ago Barbara would have bitterly resented even the suggestion that she send her little daughter to school. She hated school in her own childhood—had always felt unwanted—as she puts it, "like poison ivy."

But Carl made her see that it was not the school life which embittered her. It was the sense of rejection, of being left out of her family's life that hurt. Barbara still recalls with pain hearing about her parents' divorce. The breakup of the family was all settled when Barbara was only six. She was heartbroken. She loved her father, wanted to be near him.

In the years that followed, the occasional visits at Christmas, the trips into town to the circus, or—best of all—to a rehearsal of one of the plays Norman Bel Geddes was mounting for its New York premiere, were good, but not enough. When she was fourteen, her mother died, and she ached for her father more than ever. But what she got was a different set of schools.

She wanted to be in New York—with its theaters, its excitement, her friends, her *father*—and she found herself at Putney, as she puts it explosively, *plowing!*

HOW TO *Remove Dandruff* COMPLETELY



1 APPLY FITCH directly from bottle onto the hair and scalp before any water is added. Massage well with hands, making sure shampoo reaches each part of the scalp.



2 ADD WATER gradually, continuing to massage. Remove the cleansing lather. Then continue to add water and massage until no more lather forms.



3 RINSE THOROUGHLY. Fitch Dandruff Remover Shampoo washes out quickly in plain water. No special after-rinse is needed. Set the hair and dry.



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Although Susan is not yet four, she takes her school life in stride because she also has a life with her family. This is one of the most important points in Barbara's compromise. Susie *must* have what she needs of her mother—the support, love and stability which are so vital a part of family security.

Barbara doesn't have too much time with her little girl, but the time she does spend with her is rich in communication and comradeship. To protect her late afternoons and her weekends with Susan and Carl, Barbara tries to keep business appointments to business hours. Whenever possible she manages her interviews and publicity pictures during working hours. Fortunately, Carl agrees that home is more fun than any night club, and the baby more interesting than any celebrity. They want a new and different house, and every other Sunday—with Susan and a picnic basket in the car—they go on a house hunting spree which takes them into every canyon and to every hilltop in Southern California. A big, flat house "you can live in, and not up to" is what Barbara wants. Susie's luxurious nursery has everything a little girl is supposed to want, but her parents feel that Susan would be happier with a big outdoor yard to play in.

Barbara has made a science of *knowing* her husband and her daughter, knowing what they really want. So many well-intentioned parents, she believes, are always giving their children what they are *supposed* to want—while withholding—probably because they don't really know their children very well—what it is they really crave—a sense of being loved and appreciated and wanted. No amount of "advantages" can make up for that.

WHEN she was sixteen, Barbara felt she was ready to try out as an actress and went to her father for help. He helped her—but only after attempting to persuade her that the theater was hard work, disillusioning and heartbreaking. *He* didn't find it too hard, Barbara thought. And *he* was her idol. Why should she?

With one phone call to Alexander Kirkland—"I have a round, sweet daughter who wants to act," he said—Norman Bel Geddes fixed things for Barbara. She was on her way within a week to Kirkland's summer theater. And her first night in Kenton, Connecticut, she played a part—a walk on. By the end of the summer she was playing good parts, getting good notices and could report to her father that she had "made Broadway." Kirkland wanted her for "Out of the Frying Pan," which he was bringing into New York.

"I've made your team," was what Barbara thought her report would mean to her father. "See, *I'm* in the theater too. Now I have earned my place with you." He rewarded her with what he thought her triumph warranted—an apartment of her own. Barbara admits that any other girl would have given her eyeteeth for such a set-up. But she lived alone and didn't like it until she met Carl. Carl and Barbara were married in 1944 in St. Thomas's Church, New York. "I've never been particularly religious," Barbara says, "but I knew I'd never *feel* married if we weren't married in church."

They made their decision very quickly and Norman Bel Geddes was in Florida. But Barbara's aunt and uncle came with them. The ceremony was beautiful, and Barbara's eyes still fill with tears when she talks about it. Susan arrived a year later and with that, Barbara at last had everything she wanted—her marriage, her child, her work—all richly rewarding.

Life has to give generously to Barbara Bel Geddes. Because, as any philosopher knows, she puts so very much into it.

THE END

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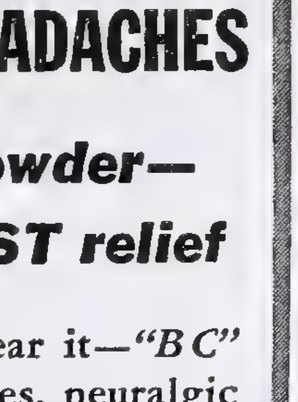
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Leave It to Mac

(*Continued from page* 61) play that eventually failed. He worked in more radio serials and did a little summer stock. While in summer stock he met producer Cheryl Crawford who took him to see Moss Hart, then casting "Lady in the Dark." Hart was dubious. "Too young," he said. But the producer let him read a few lines anyway. Then he gave him a script with instructions to come back the next day. This time Mac read a scene. With the familiar "We'll let you know in a few days," Mac thought he was being brushed off. But that night, walking along in front of the theater, he ran into the producer who said he had the role. From "Lady in the Dark" came overnight success and a Paramount contract.

Scotch-Irish by birth, Mac's a mixture of Scotch caution and Irish charm. His wife, Betty, compares him with the Irish poets. "He has all their weakness and their strength," she says.

It is characteristic of him that his favorite expression, when confronted by what could constitute a perplexing situation, is a calm, "There's no problem there."

"Nothing ever throws him," Betty says. She was in the hospital when they moved to their new Brentwood home, worrying, of course, over where the furniture would go and their sixteen barrels of wedding presents. Mac called her from the studio. "Don't worry, darling," he said. "There's no problem."

Mac proposed to Betty, a former socialite who turned actress, the day after they met. "And every day thereafter for a year and a half," she says.

Until finally, with a certain sense of trepidation, she acceded to her mother's desire to meet him, check his references and so forth.

They met in an acting class in Greenwich Village. "I roped Mac," Betty says, "into taking me to lunch."

WHEN it comes to his career he will either be a great actor or a flop. There will be no in-between. He will get to the top or he'll quit and go into another business. Law perhaps. He has no fear about beginning another career.

Friends like Paul Caruso, godfather of two-year-old Lynn Carey, say, "Mac's a deep student of everything!"

Paul and Mac, who were buddies in Marine officers' boot camp, often get together to whip up snatches of fragrant spaghetti over which they have fiery philosophical discussions. If Mac challenges Paul, who is studying law, on some legal point Paul protests, "You stick to your acting. I'm the lawyer!" Frequently, however, he admits Mac is right.

Mac makes a point of seeing his pictures in downtown Los Angeles theaters, instead of via the reserved section at Hollywood previews. Recently, teen-age girls sitting behind Mac and his pal Paul said, "Isn't he the *cutest* thing." Mac blushed. Then a man in front of him commented on a bit of business with, "That's ridiculous!" And as Mac's face appeared, an infant near them began to bellow furiously. Again Mac squirmed. But he still sat on, making mental notes of all comments and reactions.

On the set, co-workers describe him as very friendly but a little reserved. There's no horse play about him. You'll find him in his dressing room, reading some property the studio has bought, to see if there's a possible part in it for him. And between scenes on "The Great Gatsby," in which he plays a socialite, it was funny to watch him, in white tie and tails, practising the draw, twirling guns for his next role in "Streets of Laredo."

You can't shut your ears...



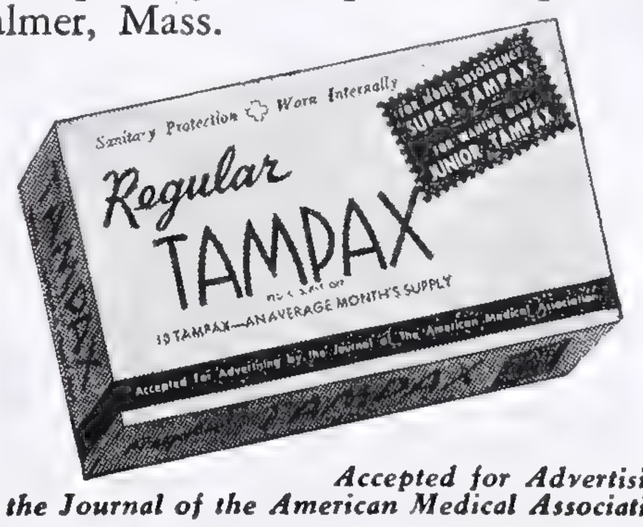
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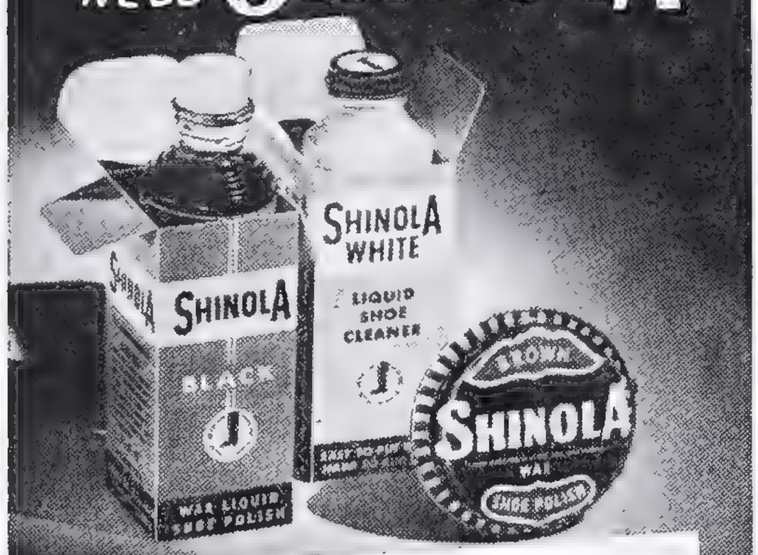
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Also, preparing for this movie in which he plays a heavy for the first time, he mounts and dismounts at the stable near his home—with all the neighborhood kids sitting on the fence acting as technical advisers, saying, "You're doing it wrong. Gene Autry does it *this* way."

Mac's favorite role is that of a Hollywood homebody, with life centering around Betty, his two-year-old daughter, and a he-pup called "Stitch."

They live "country style" in a rustic stucco rambling ranch house in Mandeville Canyon, shaded by tall pines and one heavily scented magnolia tree. As Mac says simply, but with undisguised pride, "It's a home." He shows you around, pointing out the improvements they've made . . . the den they made out of a bedroom, pine-paneled, antiqued, with a closet boarded up for the radio phonograph that has speakers hidden in the walls throughout the house . . . the bedrooms they added . . . their airy bedroom with its oversized bed, with a white glaze chintz spread, its many windows with sixty yards of white, priscilla, criss-cross curtains.

Hanging in first grab spot, in his closet, is his favorite old khaki-colored sweater dropping off a hanger. His chest of drawers, in fact, is full of sweaters. He's sweater happy.

"But there really isn't much he can do about it," laughs Betty. "I keep knitting them."

For recreation, he concentrates on tennis and poker. He has a regular Monday Night Poker Club. They say he's a good poker player. "He's learning to bluff," they say. "But when he really has 'em, . . . you know he has 'em."

THE Careys—gay Betty, tall, graceful, with dimples, blue eyes and dark complexion, and serious Mac, who is very handsome in a healthy kind of way, tall, of athletic build, with dark hair, big brown eyes, a tanned skin sprinkled with freckles, a warm smile, strong handclasp and a magnetic baritone voice, are a perfect balance for each other. She gave up her career when they married. But she cues Mac at home. They rehearse all over the house, really giving it their all. Betty has been Paulette Goddard for "Hazard," Betty Hutton for "Dream Girl." Her favorite role was Wanda Hendrix, in "Now and Forever." "There's a love scene that was so easy to do," she sighs.

Pressed for a possible fault of her husband's, she discloses he's a confirmed coffee dripper. Despite numerous demonstrations on her part, showing him how to scrape the bottom of a coffee cup past the saucer en route to the mouth to remove the dribbles, he fails to do so. "He's always getting ashes all over everything, too. He gets immersed in some book he's reading, aims idly at the ash tray and misses it, but wide. He can't cook. But he's an expert dishwasher and he can clean up a kitchen beautifully.

"He's marvelous with the baby, too," she goes on. Now on the credit side of his ledger, Betty continues ad infinitum. "He was very helpful about planning the house and the interior decoration. He has a great sense of color combinations, excellent taste."

You can get a close-up of the Careys in action when Mac comes home from the studio, throws down a script, kisses his wife and goes in search of little Lynn. He takes her by the hand for their all-important daily walk down the winding road to the mailbox on the highway. The afternoon sun falls in the golden glints on the baby's red brown hair, as she toddles along trying to match her father's tall stride.

THE END

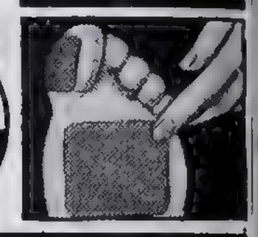
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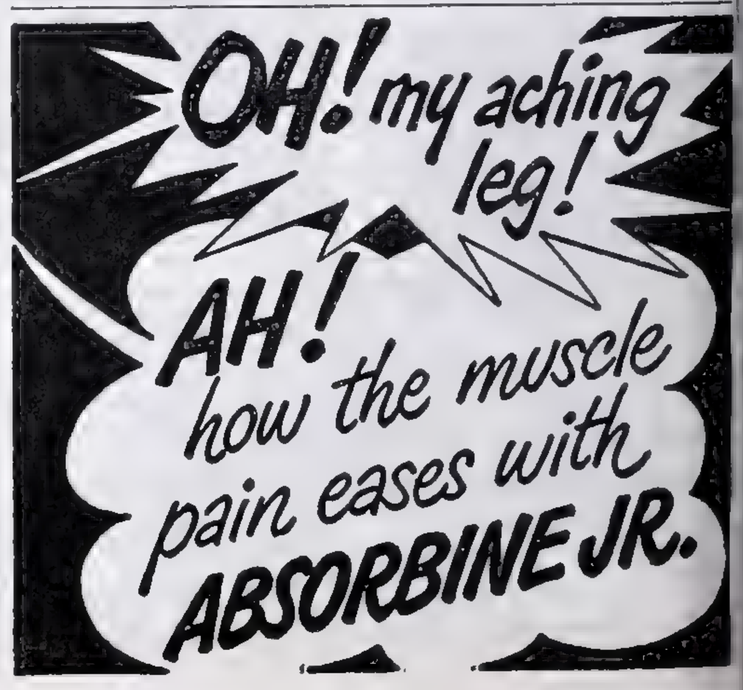
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Star in Your Home

(*Continued from page* 67) This rule is important and if you wonder how it comes into a decorating article, I can only say it comes into everything you do.

So, consider your flooring first. To carpet or "rug" it, will cost you, for an average-sized room, about $500 at today's prices. That's too much.

Painted floors wear off and look shabby in no time. The smart compromise is to get the new blocks you can obtain at any lumber company and set them over your softwood, or even hardwood floor. (I have this block flooring in my own Hollywood apartment over a hardwood floor. I did the labor myself, just as you can, since it is very easy). The blocks are thin and grooved to fit together. All you have to do is measure your floor space and get the right number of squares, plus some mastic to hold them and set the blocks in. They usually come already stained in a variety of shades, but if they don't, you can stain them yourself. Wax them lightly and you have a parquet flooring of great distinction at an extremely minor cost. After the initial waxing, it takes very little additional work to keep them clean.

THE cost of draperies, if you have them made, is prohibitive. The average made-up drapes are trite.

You can make your own easily.

Simply measure from curtain poles to floor, allowing for a hem at the top and bottom. Your budget can be your guide as to how scant or full you want them. Draw threads to be sure your hem lines are straight. You can buy weights to make your curtains hang correctly and pleating tape which automatically makes your pleats. You can even line your hangings, if that is needed.

All you have to do for linings is spread each curtain out flat on the floor. Tack it down with pins so that it will stay flat. Then put your lining down on the curtain (with the interlining between them, if you are using interlinings). Tack the lining and interlining down the length of the curtain, very lightly at every inch. Allow three or more inches of the outer curtain for overlap on the lining. Blind stitch it down. Take out the pins. Hang the curtain and that's all.

Should the curtains hang a little crooked, mere weight will straighten them in as little as a week.

Your floor is parqueted, your curtains are up, and you already have your daybed or studio couch. Cover this daybed to match your drapes and get comfortable pillows in contrasting colors, as Adrienne Booth has done so successfully with her studio couch.

Do you know about the new coffee tables that look like a big square but which can separate into four small squares, good for individual eating spaces, or chair-side tables? These delightful new tables are now available at prices within reach of your purse. Or, there is another clever table you may prefer. This is a high-low arrangement, that can be reduced to coffee table size, or raised to dinner size, like the one Adele Jergens uses. And there are new folding tables, just big enough for one, that are light as trays, very inexpensive and so small you can store a dozen in a closet.

You can do very decorative things with plates and cups and saucers in your living-bedroom, if your kitchenette space is small. There are new, very chic dishes which look like lettuce leaves, cabbages or other vegetables in their natural colors, that you can put on a plate railing on the wall near the ceiling. Or, like Lizabeth Scott, you can make a wall shadow-box case in

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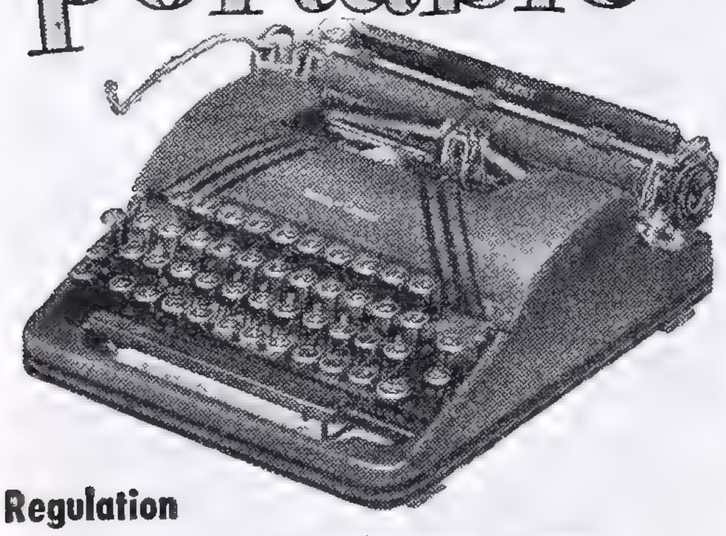
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And don't forget plastic table mats, many of them hand-painted with charming designs. Their initial cost is the only cost they have. Wiped off with a damp cloth after serving, they can be easily stored in any drawer. I have already written about storage space several times in Photoplay. Here I can only repeat: A good cabinet, bookcase, or dresser with several shallow drawers, can hide a multitude of things, and be very decorative besides.

And now for my suggestion that a room should be a little overfurnished to look lived in.

I don't mean a collection of glass animals or similar things that cost a good deal and need frequent dusting. I do mean some objets d'art.

Objets d'art don't necessarily have to be "art" though it helps if they are. From some relative—your Great Aunt Agatha or Grandpa Smithers—you must have one memento. (If you haven't, go buy one and give Great Aunt Agatha credit, anyhow. This is excellent manbait, since it lends you so much atmosphere). However, regardless of what the object is, don't make a virtual shrine of it. Don't feature it so with lighting and location that it screams out to the visitor to look at it.

A lovely piece of china, a little statue, a painting or a print, gives a whole room charm. And, a few extra books around are delightful. Flowers or plants are almost a "must." Lemon or laurel leaves, or whatever is native to your part of the country, are fairly cheap and add a good color note to a room.

Interesting cigarette boxes and ash trays also help. Recently I made some charming cigarette boxes out of old photo albums of the kind that grandma used to treasure. You can pick up brass-bound, velvet-backed albums in almost any antique shop. To make a box of them, glue each page carefully down, one upon the other. Cut a square out of the place where the photographs were and you have a unique cigarette box and a conversation-making piece. As for ash trays, use single saucers and small painted tin trays, which you can buy for a quarter or more.

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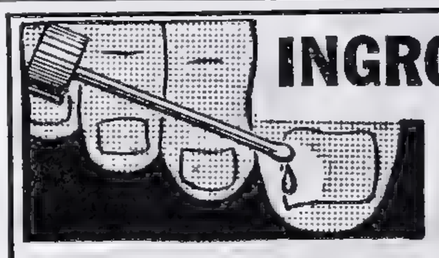
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A Gay History of Hollywood

(*Continued from page* 35) Mary, except that her name had been linked with Taylor's and Hollywood has since come to admire her gallant courage, for today she is one of Beverly Hills' best business women and leading interior decorators.

Poor Fatty Arbuckle valiantly tried for a come-back under the name of Will B. Good, but the public wanted no glimpse of him after Virginia Rappe died in 1921, as the result of a drinking party, which he had started. And speaking of liquor, Lawrence Tierney's battles with the bottle are pale beside the tragic deaths of Wally Reid, Alma Rubens and a couple of others from drug addiction.

Little did Cecil B. De Mille and Jesse L. Lasky dream, when they rented a barn at the corner of Selma and Vine Streets in Hollywood, for $25 a month, that they would stir up all this color, glamour, tragedy and comedy. C. B. and Jesse weren't out for either excitement or art. They were two smart guys after a fast buck and actors who would work without beards.

BACK there in 1913, movies were already going strong in France, Chicago and New York's Brooklyn and Bronx. Edison had started it all. There was a lot of to-do about patents with foreign and domestic inventors, but the thing was that, even though the public had to see these flickers in dingy little stores, halls, tents or whatever, they *liked* them.

The actors, then as now, yearning to "do better things," tried to maintain their prestige and then, as now—also pick up some fast bucks of their own. So, around New York, they wore beards before the camera.

However, Tom Ince and William Selig, working out in California, in a spot called Edendale, midway between Pasadena and Glendale and great hunks of wide, open space, reported no such difficulties. Neither did the strongly established Universal Company, working in a desert spot one day to be known as "The Valley." Not only were they finding boys and girls willing to show their full faces to the camera, but they were not badgered by the problems of sensational weather and electric light bills.

This listened dandy to De Mille and his partner, Lasky. Heading West, they stopped off first in Flagstaff, Arizona. The quality of the sun was all right for lighting, but Flagstaff proved too high and too cold. So they chugged on to Albuquerque, where the sun was also okay, but Albuquerque was too low and too hot. They had to stop at Los Angeles, because it was the end of the line, and when they felt the sunshine, smelled the orange blossoms and got a load of the rent on that old barn, they were in and Hollywood was born. De Mille lured out Dustin Farnum, a very important Broadway star, for "The Squaw Man" and tried to make a deal with him to take a quarter interest in the Jesse L. Lasky Feature Company, by way of salary. De Mille owned $5,000, Lasky, ditto, and Lasky's brother-in-law, a similar amount. They were willing to call Dustin worth $5,000, too.

But Dustin was smart, just as Al Jolson was in 1926, when Warner Brothers offered Al the same kind of a deal, on the first important sound picture. Dustin, like Al, took cash instead of bonds, and thereby, like Al, kissed ten or twenty millions good-bye.

But "The Squaw Man" proved what could be done, and by late 1924, the subtitle had come into being.

As 1915 approached, Hollywood was crawling with actors and actresses, the queen of whom was little Mary Pickford, already inching her way toward a pittance



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of $10,000 a week. Francis X. Bushman and Beverly Bayne were the screen's great lovers, turning their profiles toward the camera and their thoughts toward one another. Serials were going strong, particularly, "The Perils of Pauline," starring Pearl White, and "Gloria's Romance" with a redhead named Billie Burke. Mack Sennett was launching the Sennett Bathing Beauties, while very few people anywhere in America, but practically none in Hollywood and its growing vicinities, paid any attention to the fact that a World War was going on.

By 1915, they knew about it because the newsreel came into being. Still, it was pleasanter to think about the talented Talmadges, Norma and Constance, or the feud between De Mille and D. W. Griffith, who was definitely the king, and who had just invented the close-up and had the wonderful Gish sisters under contract.

GRIFFITH was the artist, De Mille was the showman. When Griffith announced he would do "Intolerance" with Constance Talmadge, De Mille announced he would do "Joan of Arc" with Geraldine Farrar, the Metropolitan Opera prima donna. (And isn't it amazing to think that now another Joan of Arc, with Ingrid Bergman, is waiting to be shown?) They were the titans, De Mille and Griffith, but other producers were doing all right, too.

Tom Mix's Westerns were so successful, they were advanced from one reel to two and then—wildly—up to five. Mrs. Mix was so loaded with jewels, she got her nose bobbed to match their elegance. Sennett had a real find in his bathing girl, Gloria Swanson, who was married to Wally Beery. And he believed in another kid, who had started as a child actress named Jane Peters and under the influence of numerology later called herself Carole Lombard.

Mack was in love with pert, young, Mabel Normand. He, alone, was keeping his pictures simple and speedy. All the others were going in for enormous sets, enormous crowds, enormous plots, until a dish named Theda Bara—which was "arab" spelled backward and "death" twisted around—did the most intimate possible drama, "A Fool There Was." The way she turned strong men into putty was terrific, particularly at the box-office.

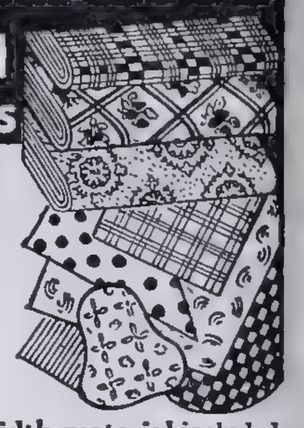
However, not all the heat of Hollywood was on the screen. Dainty little Mary Pickford was married to Owen Moore, but her mother was raising dainty little you-know-what over the fact that she was seeing too much of dashing Douglas Fairbanks and even talking about wanting a divorce in order to marry him. This was heresy to Mrs. Pickford, since they were Catholics.

Mrs. Francis X. Bushman, however, listened to her husband's pleadings and gave him his freedom to marry Beverly Bayne. This, the first great profile did pronto, only to have the public revolt against the union. Down went the B and B stock, which scared the other stars to the point where, for years, they would never admit matrimony or to having children, even though they had plenty of both.

However, the public acted like the public, then as now. "No matrimony," it shouted at Bushman and Bayne, only to welcome the comedy-team of Mr. and Mrs. Sidney Drew—who were billed just like that. It also forgot Bushman in its worship of Wallace Reid and Sessue Hayakawa. When Hayakawa, a Japanese, branded the heroine's shoulder in "The Cheat," audiences sizzled with delight and sadism—a little emotion that was forgotten as a box-office property for almost twenty years, until "Mutiny on the Bounty" came along.

Hollywood pioneers, many of whom are still around, swear there never has been an actor handsomer, more talented or more

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charming than Wallace Reid. Which only makes his personal downfall greater. Wally was happily married and had the world at his feet. Why he ever got to taking drugs, no one can figure. When, finally, they got him into a sanitarium, he was too far gone. In the later years of Alma Rubens, she was a secret addict, but everybody knew about Wally and nobody could help him. He was Hollywood's first major tragedy.

By 1921, Hollywood was truly jumping. Richard Barthelmess had been made a star by the release of "Broken Blossoms." Both Lionel and John Barrymore were in pictures. So was Marian Davies and Colleen Moore, and Chaplin, the top comic, married his first child-bride, Mildred Harris.

CHAPLIN had two rivals for his position as comic and scores of imitators. The rivals were Fatty Arbuckle and an ex-extra boy named Harold Lloyd, and Charlie was soon to have a rival in his own home. Louis B. Mayer started a studio in back of the Selig Zoo and hired Mildred Harris at $1,000 a week. Charlie didn't mind that, until Mayer starred her as Mildred Harris Chaplin, cashing in on his name in a manner that drove Mr. C. nuts. It was at Mayer's studio, incidentally, where stand-ins first appeared. The difference then was that those stand-ins were dolls' heads on a stick, the exact height of the stars.

In households besides the Chaplins', love was happening like mad, too. Or as now. Gloria Swanson had divorced Wally Beery, married Herb Somborn and had a baby. Wally really was heart-broken. He went to China and stayed off the screen for nearly a year, recovering. Mary Pickford got a dispensation to divorce Owen Moore and married Doug Fairbanks, Richard Barthelmess married Mary Hay and Zasu Pitts married Tom Gallery. Only Mildred Harris soon was talking about divorce without a new love in sight, except, possibly, that $50,000 she got out of Charlie, who began going with May Collins.

In 1921, the rest of America was feeling the post-war depression, but not Hollywood. Its particular form of prosperity was in a sizzling film called "The Four Horsemen of the Apocalypse." It starred Rudolph Valentino and Alice Terry, and was made by Rex Ingram, who was shortly to marry Miss Terry. The impact of Rudy on American women made men want to murder him. By the time "The Sheik" was released, his screen kisses ran five to ten minutes long, while delirious thrills coursed up and down feminine spines.

Bill Hart, the greatest of the two-gun men and pure as milk on the screen, married Winifred Westover. Dorothy Gish married James Rennie, which she later regretted. Charlie Chaplin released "The Kid," featuring a junior genius named Jackie Coogan. The first film starring Pola Negri came over from Germany. De Mille's star, Leatrice Joy, married an obscure actor named John Gilbert and Elsie Ferguson came to Famous Players-Lasky, with a clause written into her contract that, on her set, all the carpenters, prop men and other common people, must wear coats and be ordered not to speak to her. But Hollywood barely noticed any of that, dominated as it was by the miracle of Valentino.

So what did Rudy do? He did what most stars still do when fame hits them overnight. He divorced his wife because he now knew true love. In his case, love was an exotic girl named Winifred Hudnut, who called herself Natacha Rambova.

Natacha promised this basically simple and unspoiled Italian boy that she would lead him to higher things. By way of proving it, she put on her own film version of "Salome." "Salome" was notable for practically killing the very strong box-office Nazimova, but it did have the virtue of



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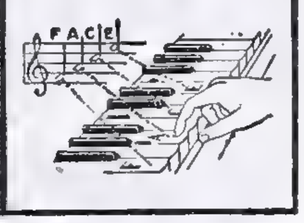
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discovering a little dancer named Myrna Loy.

Next, Rudy fought with his producers and feuded with Ingram (who said he could replace Rudy—and did—with Ramon Navarro). Valentino got into such legal litigation that he was temporarily off-screen. But he didn't suffer too much, because he went on a dance tour, at $6,000 a week.

"The Four Horsemen" was so sexy that it couldn't possibly be shown today. De Mille swift at catching trends, put out one whose title couldn't leave you guessing. It was merely, "Male and Female." Thomas Meighan, a great star since "The Miracle Man," and Gloria Swanson were the leads. Gloria, who became the clotheshorse of the screen, played one scene, in a cage full of wild lions. Little did she dream then, that Pola Negri, whom Chaplin had gone to meet—and stayed to date—in Europe was about to drive her wilder by invading her studio territory. Other studios took such fire from the De Mille, Griffith and Ingram essays into—not boy meets girl—but man meets woman and how—that the public got too excited.

Will Hays, a big politician, was hired by Hollywood to clean up and clamp down on everything. His initial work would have been a lot easier, if right at that moment, Nita Naldi and Barbara La Marr hadn't clicked and Pola Negri hadn't arrived in California. None of these girls were the demure types and Pola was seen everywhere with Charlie Chaplin, in his big car, on which he had painted his coat of arms.

IN ITS eleventh year, Hollywood experienced its first really serious series of events. Wally Reid died and Pearl White, in France, retired into a convent. Charlie Ray, trying to prove that he could produce, direct and act all on his own, put out "The Courtship of Miles Standish," and lost not only his fortune, but his public. Mary Miles Minter, out of pictures, and very over-weight, though still barely out of her teens, tried to get some of her earnings back from her mother. The law ruled that her parent could keep the cash, just as it was later to do in the case of Jackie Coogan. Barbara La Marr got in sundry types of trouble and was tagged, "the too beautiful girl." William Hart got hurt by being mixed up in a paternity suit, though he was eventually cleared of the charges, and De Mille, once again sensing which way the tide was running, put out "The Ten Commandments." And the head boys of Hollywood began worrying over the threat of something called radio.

But the whole world was in the big, bootleg-prosperity mood and Hollywood couldn't stay downbeat for long. There was, by 1924, a new beauty in town called Dorothy Mackaill, a new discovery named Clara Bow and a new handsome male, Ronald Colman. Charlie Chaplin forgot Pola Negri, replacing her with his second child-bride, Lita Grey. Tom Ince built the first of the big, big homes of Hollywood, but the chic Valentinos were living in a villa on the Riviera. Doug and Mary were ideally happy entertaining royalty, not even knowing of the existence of a chorus girl, later named Joan Crawford. She had just been signed by Metro as Lucille LeSueur. And they most definitely didn't know about a Kansas kid named Buddy Rogers.

It was an era of titles in Hollywood, anyhow. Gloria Swanson had shed Somborn to marry the Marquis de la Falaise, never dreaming that one day Connie Bennett, then living with her second husband, millionaire Phil Plant, would marry him, too. Mae Murray, divorced from Bob Leonard, wed Prince David Mdvani, and Pola, not to be outdone, married his brother, Prince Serge. (Barbara Hutton, married another brother, Prince Alexis.)

As a matter of counter-balance, a small Princess of Hollywood was born. She was promptly named Leatrice Joy Gilbert and her dashing father scored his first big success, in "He Who Gets Slapped," at M-G-M, not giving so much as a second look to the protégé of the Swedish director, Mauritz Stiller. Nobody paid any attention to the girl, anyhow. She was Greta Garbo and had only been given a little contract to keep Stiller happy. But, there *were* two important feminine discoveries that the whole town was excited about. One was a dark, mysterious beauty from Mexico, Dolores del Rio. The other was lovely, blonde Vilma Banky, nicknamed the Hungarian Rhapsody. She was brought over to play opposite Valentino, but when she and Ronald Colman co-starred, people said there never *had* been such romantic love scenes.

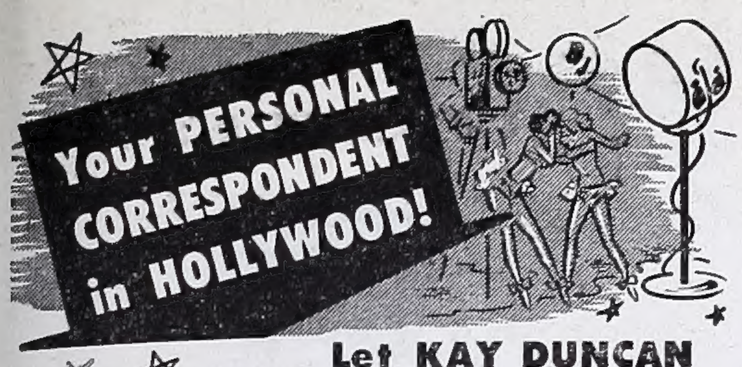
ON-SCREEN love, that is. Off-screen, Hollywood swooned over the private life love scenes between Clara Bow and Gilbert Roland, to be quickly succeeded by the love scenes between Clara Bow and a shy cowboy called Gary Cooper. But even these seemed icy, compared to those of Valentino's, when he consoled himself in the arms of Pola Negri, following his parting from Natacha. Wow! When Rudy died in August of 1926, there never was such a picture of grief as Pola—a perfect picture which a thousand cameras caught.

Two pictures were in production, during those months of 1925: "The Torrent" with Greta Garbo and "The Big Parade" with John Gilbert and Renee Adoree.

Women everywhere were reading "The Green Hat" and wanted to be like its free-love heroine. With the release of "The Torrent," Garbo became the embodiment of this longing. She changed the whole screen siren type, from the grossly physical to the distinctly passionate and spiritual. Off screen, she also lived up to it. In all of Hollywood's glittering story, there has never been a romance, on screen and off, as great as that of John Gilbert and Garbo. They acted divinely, with an exciting blend of earthiness. They were divine looking. Once, they nearly eloped to Santa Ana. Why they never married, only Garbo can ever tell. For Jack Gilbert is dead, and before he died, he knew the bitterness of defeat in his work and the ashes of too many, too-light loves within his heart. Olivia Burwell, his first wife, and Leatrice Joy, his second, had divorced him—and he and Garbo parted. In haste he married Ina Claire. In haste he married Virginia Bruce and had a child by her. And betwixt and between he—well, let's call it, flirted—with everyone, including Pola and the newly arrived Marlene Dietrich, imported by Paramount as a rival to Garbo. Yet one of the great gestures of Hollywood was Garbo's, insisting on having him as her leading man four years later in "Queen Christina," after he failed so ignominiously in the sound pictures which she had so successfully mastered. Undoubtedly, Garbo hoped that would save him. Possibly, she wanted to make up to him for any hurt she had ever given him. "Queen Christina" didn't restore Gilbert and losing out on it was a very bitter blow to another actor, originally brought over from England for the role—Laurence Olivier.

It is easy to say, now, that Hollywood should have realized what the advent of sound would do. The point is nobody did—not even Warner Brothers who were doing all the experimenting with it.

Next month you can continue this fascinating history of Hollywood—right up to the present day. Don't miss it.



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Shadow Stage

(*Continued from page 29*)

✓(F) Coroner Creek (Columbia)

AN eye for an eye, a tooth for a tooth." Rugged Randy Scott grimly follows that ancient Biblical precept when he tracks down villainous George Macready. But right to the tail end of this bloodthirsty Western, bearing the season's most formidable title, Randy's motive for wanting to kill Macready is anybody's guess.

There are many brutal beatings exchanged before Randy's mission is accomplished. This puts a crimp into his romance with Marguerite Chapman who wants to know what all the shootin' is for anyway. Apache Indians add color to a scenically stunning production.

Your Reviewer Says: Grim and gory.

✓(F) Eyes of Texas (Republic)

A SONG on his lips and a gun in his hand, U. S. Marshal Roy Rogers sets about solving the sudden, strange death of a wealthy Texas rancher.

Roy suspects foul play when the dead man's "nephew," Danny Morton, turns up to claim the estate, thus depriving war-orphaned boys of a camp. The brains of the despicable plot is crooked lawyer Nana Bryant, an ogre of a woman who sets her wild dogs on folks and has badman Roy Barcroft do her bidding.

Lynne Roberts, Andy Devine and Bob Nolan are a welcome sight amidst these melodramatic doings in Truecolor.

Your Reviewer Says: Fast and furious.

✓(F) Fury at Furnace Creek (Twentieth Century-Fox)

ALTHOUGH there are no surprises in this machine-made Western, it gallops along at a good clip.

Gambling is more to Victor Mature's liking than an army career but when the reputation of his general-father is blackened, resulting in his premature death, Vic leaves off card playing and takes to target practice. His estranged brother, Glenn Langan, also goes gunning for the man who brought disgrace to the family name. Suspecting that ex-army captain, Reginald Gardiner, knows a thing or two, Vic tries to get him to talk but it's to the interest of crooked Albert Dekker to keep the whiskey-sodden Gardiner quiet.

A man with a purpose, Mature nevertheless has a few free moments for Coleen Gray, a little lady with a lot of spirit.

Your Reviewer Says: Lively six-shooter.

(F) Two Guys from Texas (Warners)

IMAGINE fun-loving Jack Carson, if you can, as a guy so scared of animals that's he's practically a booby-hatch case. Jack plays a jobless night-club entertainer stranded with his singing partner, Dennis Morgan, in the wide open spaces of Texas.

A smooth operator, Dennis talks ranch owner Dorothy Malone into putting them up at her place for free, then loses no time in romancing her. Jack tries to win her away from his pal on the advice of "Doctor" Fred Clark who prescribes it as a cure for his animal phobia. It doesn't faze them that their flirtatious hostess is engaged to "Sheriff" Forrest Tucker or that pert-'n'-pretty Penny Edwards, also at the ranch, is longing for a little attention. The hodge-podge plot also includes a hold-up for which the boys are blamed.

Your Reviewer Says: More foolish than funny.

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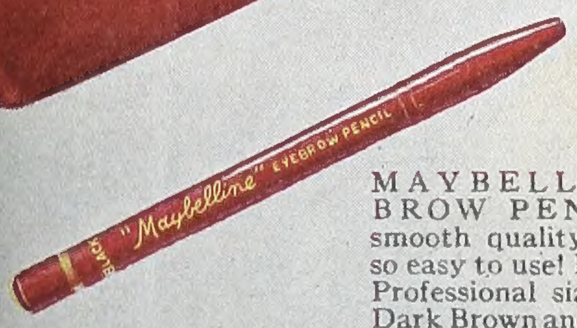
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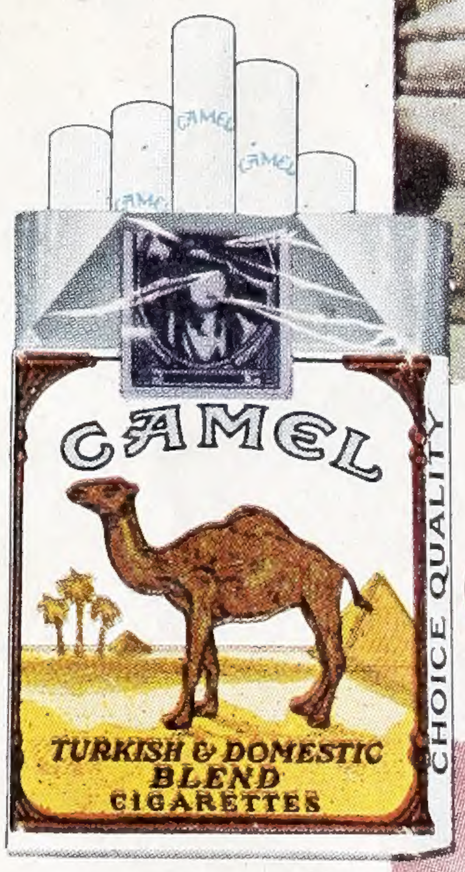
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